

TWENTY-EIGHT PAGES



THE NEW YORK

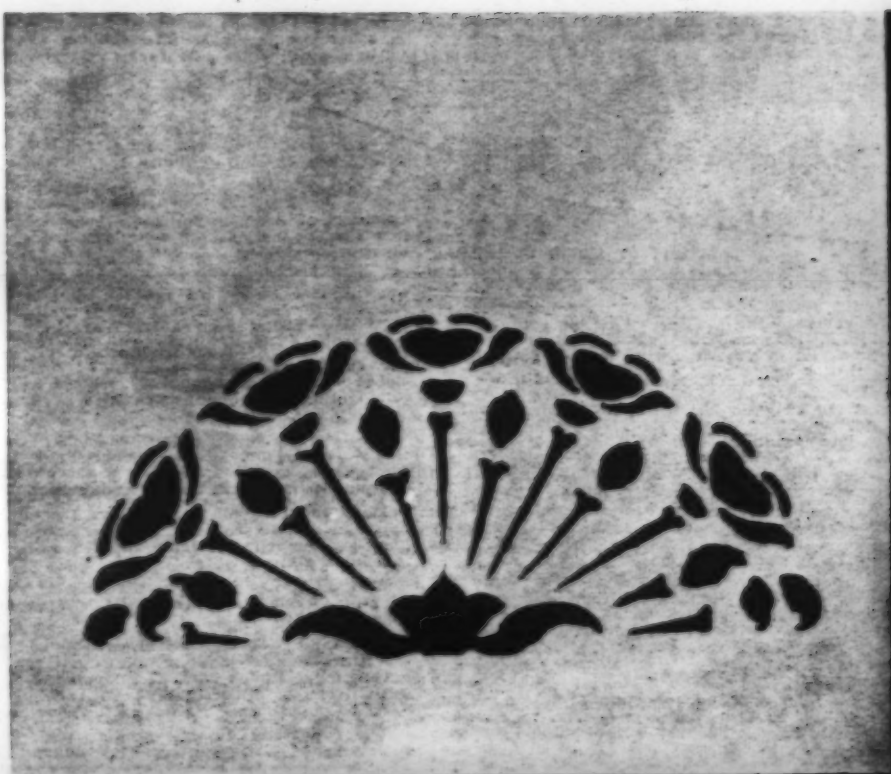


DRAMATIC MIRROR

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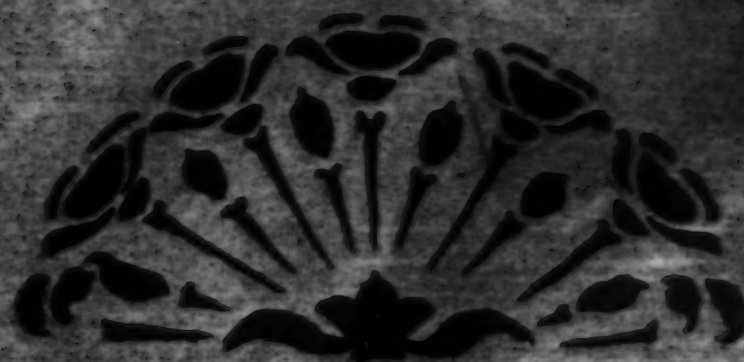
NEW YORK: SATURDAY, SEPTEMBER 30 1905

PRICE TEN CENTS



Ethel Blande

Leander de Cordova



Photos by Holt, N. Y.

THE MATINEE GIRL



UNLESS the next actor who attempts to go a-starring in Shaw plays an Arnold Daly, set a Celt to catch a Celt, a Hibernian to interpret a Hibernian, he would do well to make himself up as George Bernard. For every one knows that the hero of every Shaw play is Shaw himself, that he is merely a poet to four forth Shawisms. The London actor who made himself up as the tall, raw-boned Irishman with the golden beard and the perpetual motion tongue made a big greater than did Man and Superman. The title itself spells Shaw, for the man who thinks he would like to be a tutor in playing to William Shakespeare believes himself in all vital necessities a man, but as relates to all the rest of mankind a superman.

It has never seemed to me that young Robert Lorraine was going to revolutionize acting methods in this country. He appeared to be quite content with his youth and prettiness. But I admit that in Man and Superman he reads understandingly, his explosive utterances grating in other rooms, leading itself admirably to the task of spelling out.

One clear-cut, cameo-like picture one carries away from the hodgepodge gallery of Man and Superman. We do not see it until the last act, and then it is a brief delight, like most of the delightful things of earth. That is the performance of J. H. Beveridge as Hector Malone. Mr. Beveridge's acting, unlike the blunder-bus methods, the blow between the eyes, of many who attempt to play "manly" parts, sinks in by a gradual process, permeating your being, suffusing you with a soft glow of approval of the genuine. His make-up, his bearing, the shrewd glance of his steel-like eyes, his walk, his talk, his final yielding to the arguments of his daughter-in-law, his solid stand against the abuse of his peevish son, the mild satire that played over all as something falls upon a fellow held, were infallible. I saw him here with the class of William H. Thompson and J. H. Dwyer, J. H. Bunny and the others when individualism coupled with sincerity of art made their acting as graceful as a Meisner landscape or a whiff of first spring violets.

The girls, and not a few of the boys, are anxious to know what Grace George is going to do with the play founded upon Mrs. Humphry Ward's novel, "The Marriage of William Ash." Lady Kitty, as the novel portrays her, is an admirable acting part. We hope that the dramatist will preserve all the dramatic elements, adding to them the factors of sympathy. Mrs. Ward has made her brilliant, erratic, mysterious, lurid, a tragedy of the mentality, and yet not a girl I know, and a red nose from reading her death scene. As Mrs. Ward has painted her, Lady Kitty should be a Free Press with pity for Free Press left out.

Mrs. George has a plaintive note in her personality that may make us grow red and over Lady Kitty when Mrs. Humphry Ward kills her, if she has a fraction of a conscience. Remembering her pathetic, Free Press and her Abigail with tears over near the surface, we are expecting Grace George to make us weep for Lady Kitty. If she doesn't we will be miserable. I hope the dramatist will vouchsafe her the entrance Mrs. Ward gave her, the astounding bound into a May Fair drawing-room with a red butterfly in her hair and a mysterious dog in her arms. We pray the dramatist, too, to let us see her faint in a box at the opera to attract the attention of a visiting prince—conceivably as any Rocky Sharp. And we insist upon the scene when she stands in place on the railing of the veranda, holding a lighted lamp high above her head with half averted head. The baffled eloquence in an open boat on the Adriatic and the commensurate one from Verona would be spirited even though a bit melodramatic. We want to hear Grace George's sensitive little voice in the line, "O it is a beautiful world!" and the other as often recurring, "O the pain of life, the pain of it!" and "It is better for the world that each person as I should be under the green." We want the dramatist that we expect a great deal from Lady Kitty at his hands. Of Grace George, when pathos is the point under consideration, we never have a doubt. In the study of the development of the unfortunate Lady Kitty's madhouse Mrs. George will dip into greater psychological depths and complexities than she has yet attempted.

To have a brother is not always to play Damon to his Pythias, but in the business of Damon and William Farnum it is. In a Southern city where William had scored in Sam Hurd and Dustin was appearing for the first time, the latter was called before the curtain. He bowed and said, "I know this kind demonstration isn't for me but for my little brother Willie."

A five minutes' chat with Maxine Elliott in her dressing-room leaves a variety of impressions, mingled, different, but always pleasant. She has more of that elusive quality vaguely called manner, which may be loosely defined as natural dignity, than any actress or any woman I have ever met. Maxine Elliott, thy name is peace. I know of no one who has more individuality in dress. Her gown in her Great Match exemplifies simplicity by her sartorial dictum, "Simplicity is the last cry in art." The only thing is to go through the shape until you find something that approaches your idea, and then take it home and make it over. I always do that," she says. "I made my own and my sister's dresses when we went on the stage. One thing I always insist upon is the line that is formed by having all the fullness of a skirt fall from the waist, all the fullness gathered into the belt. I abominate gowns along the hip line."

A striking and ubiquitous figure of the star's dressing-room is her ten-year-old English bulldog, "Sport," the sturdy little fellow that is led on

the stage in the first act to lend a touch of fashion to the picture. "Sport" is indubitably Miss Elliott's guide and friend, and to the best of his ability her counselor. He shows his undying devotion to her by climbing upon her lap and placing his brown forelegs rapturously about her satin-smooth neck. "Sport" always travels with his mistress.

"I get a permit and carry him with me," says Miss Elliott. "Of course he is something of a care. But life is a series of compromises. He is an expense, naturally, for when I want to go somewhere after the play I have to send him home in a cab. When 'Flora' was alive—'Flora' was a smaller bull terrier—I used to send them home together. Each would take a seat in the cab and appropriate one of the windows. It was funny to watch people staring at them when the cab passed. He is a care, but life is made up of compromises, and the compensation is having him with me."

Appropos of Miss Elliott, a friend told me last week that she had met somebody's English cousin who is visiting New York for the first time. He had just come in from a walk.

"Where did you go?" he was asked.

"We went as far as the Criterion Theatre," began his guide.

"Beg pardon," said the Briton, screwing in his monocle that he might note the impression made by his knowledge of localities. "The sign read Maxine Elliott Bt."

The Matinee Girl followed that class of patrons known as kickers to the curb, after hearing one of the season's accepted comedies.

"My dear George," said the kicker, plaintively, to her apparent husband, "every one of the jokes is an old friend. I have been brought up with them. I heard them all the moment I was born, before I had my first ablutions. The nurses were telling them to each other while the doctor said to my mother, 'It is a girl.'"

Every one in the audiences that go to see Raymond Hitchcock in Easy Dawson goes out humming, "And the World Goes On." The true story of how that remarkably catchy and catchy song was written few persons believe, but they are persons who haven't met Jean Lenox. I have, and having met, believe.

The song was written in twelve minutes, the music ditto. This is the way it happened. Jean Lenox, in the privacy of her apartment, was combing her hair. It is long, dark, shining hair, and Jean herself is a smart, well turned out girl who was born in Charleston, S. C., a few years ago and has lived most of her life at army posts with her father, who was an officer. But that is by the way. Miss Lenox was combing her hair, and doing that, as she does everything, thoroughly.

"R-r-r-ding!" Miss Lenox said "Pshaw!" for, as I have several times said, she was combing her hair, and a telephone in a delightful thing when you want it and a pestiferous thing when you don't.

"Well," said Miss Lenox. She is one of those girls who by way of variety doesn't say "Hello" through Mr. Bell's transmitter.

"Who is this? Oh, Harry Sutton? Yes. Good morning, Mr. Sutton."

"Henry W. Savage wants a song for Hitchcock. Wants it bad. Doesn't care about the theme. Anything that will go. Can you write some verses for it?"

"Yes."

"When?"

"When shall I send for them?"

"Start your boy. By the time he gets here they will be written."

"Thank you."

"Good-bye."

"Good-bye."

Miss Lenox went on combing her hair. Out of the air, from the uncertain somewhere, came the light first phrase:

"It is sad to contemplate,"

and immediately from the same indefinite source came—

"And it's sadder to relate."

Quite in sequence came, as Miss Lenox struggled with a stubborn snarl in her tresses,

"How this good old world forgets you when you're dead."

When she had tied the end of her braid with a handy rubber band she was muttering to herself, while she sought for an envelope from the morning's mail, the chorus.

"And the world goes on just the same."

And the problem is to find the one to blame. For there isn't much sense in whining.

When you're forced to give up dishing.

And the world goes on."

Fasting the last pla in her hair, she scribbled with a bitten, demoralized, feminine looking pencil the last stanza, as she had improvised it.

"R-r-r-ding-ding!" It was the telephone again.

"Well?"

"There's a boy here from a music publishing house. What'd you say to it? Oh, Joseph Stern."

"Send him up."

Twelve minutes from the time the first telephone call came the messenger was on his way to Mr. Sutton with the scribbled lines, which, receiving the composer set down at his piano, struck chords and thought deeply. "It" that indefinable thing that artists look for in the elements or in the human heart, and which others call inspiration, came after three minutes, and in twelve minutes he, too, had done his stint.

The combined efforts of the driver pair, therefore, covered less than half an hour.

A phenomenal feat to all appearances, but we cannot evade the fact of the preparation for such an achievement. They had studied the elements that go to make up popular songs. They had written songs, written and failed, no doubt, and learned from their failures. And when the chance came they were ready for it.

This is a cross-my-heart story. From one of the society comedies in a Broadway Theatre Aunt Jane and I went to a respectable neighboring rather better to cheer the inward man and woman with Welsh rabbit. Surrounding us were ten brave men and ten beautiful women. While one of the unaccountable ailments that fall upon places of concourse as an interlude busied music wrapped up round, two men were seen coming down the stairs. The voice of one of them cut the silence like a knife:

"There's a woman with a horsehair in the lobby looking for her husband," he said.

Upon which, cross my heart again, ten men simultaneously rose, whispered advice to their beautiful companions, and went out by another door.

THE MATINEE GIRL.

STUEL BLANDE AND L. DE CORDOVA.

Laurel de Cordova and Stuel Blande, whose pictures appear on the front page of this week's issue of The Mirror, attribute their success to hard, conscientious work, ability and tireless energy. This season saw these two clever young people featured with The Shadow. Behind the Throne, an original melodrama by Alice Ramsey and Randolph de Cordova, and directed by Laurel de Cordova. The play is one of the strongest and most beautifully mounted melodramas that have been produced in recent years.

The week of Miss Blande and Mr. de Cordova has been declared to be on a par with that of the best actors and actresses. Mr. de Cordova is no longer connected in any way with Sam H. Allen.

OPERA SEASON SEAT SALE.

The annual subscription sale of seats at the Metropolitan Opera House opened Sept. 18 and continued briskly all day. By evening more than \$10,000 had been taken in. All told, the sale was most satisfactory and promising. For the first time in the history of the house a subscription sale for Saturday nights was announced, and the result was gratifying. Heretofore the seats at these so-called popular-priced opera performances have not been obtainable in advance.

NEWS FROM ITALY.

Tamagno's Life and Character—The Tragedy of Marie de Marcy—Cain in Florence.

(Special Correspondence of The Mirror.)

Rome, Sept. 10.

Although Tamagno's death is now known all over the world, a few memorial words may not be out of place. To begin, he was of very humble birth, and his childhood was hard. Every morning he had to rise at four o'clock to set the house in order for the family. He was one of fifteen children. Ten, however, died of cholera in one year. He inherited his magnificent voice from his father, who also had a beautiful tenor voice, but never had it cultivated. A brother of his also had a good voice, and the two entered a music club, by paying 2 cents a week, which entitled them to take lessons from the professor of the club, who taught them, standing in a watery sand underneath the Dora Bridge. The other boys, however, soon became jealous of the two Tamagnos, and expelled them from the club.

They next went to the musical museum, where their professor told them that they might make good choristers. One day, however, the tenor of the Royal Theatre fell ill, and Tamagno was asked if he could sing the part. He did. And in one night his fame was made by the marvelous way he struck a chest high C.

From that moment his career was a succession of triumphs. He died still hale, and his voice was still as fresh as it was at twenty years of age.

During his career he earned millions, but he remained as jolly and simple when a millionaire as he was when a humble chorus boy. There was nothing of the parvenu about him. He knew he had a gold mine in his throat, but no one ever heard him boast of it. However grand he may have looked as the Prophet, William Tell and Othello (his three greatest parts), as soon as he threw off his stage mask he became at once the Tamagno good fellow as all his friends knew him to be. He never denied his humble origin, even when he had four millions in the bank. It was then he thought of retiring into private life. "You see," he said to a friend, "I may not empty a bottle however thirsty I may be. I may not smoke, for that injures the voice. I may not eat as I like. And I may not stay out at night, for fear of my throat. I can stand this no longer." Shortly after, however, Verdi called for him, and made him promise to "create" Othello, which he had to do.

A second series of triumphs then began, and there was no more talk of giving up singing. He could command any price, and sometimes fabulous terms were offered him. Then he would smile and say: "There are such a lot more tenors, why not go to them?"

In Paris, where they gave Othello in French, he refused to sing unless he sang in Italian, and in Italian he sang.

He was the proprietor of palaces, villas and vast lands; once he tried speculation, but failed. That was not at all in his line, and he never tried it again. He was only fifty-seven years of age when he died, and he might have sung till eighty had he lived, his voice was still so young.

He had but one daughter, on whom all his affections were centered. He could scarcely speak with a friend without bringing in his daughter's name.

One thing he hated, and that was to pay taxes, especially the income tax. So, one day when the collector came, he swore he would never sing in Italy for gain again. All his fees he would give to the poor, and he kept his word.

Not only did he hypnotize the public when he sang, but he also hypnotized those with whom he sang. Madame Sisti once said that when she sang in the Prophet with him he perfectly magnetized her in the celebrated denial scene; and she trembled so much that she almost fell, so terrible was Tamagno's look at the time.

His funeral was a most imposing ceremony. Six chariots were not sufficient to carry all the flowers that were sent. Tamagno subscribed to many charitable institutions, to each of which he has left 10,000 francs. His daughter succeeds to all his property, and her husband is executor.

The tenor Bondi has given up the girl with whom he eloped some time ago, and has resumed his profession with greater success than ever. On his first appearance it seemed as if the audience had gone mad. Before giving up the girl, however, he made her father swear in writing that he would not ill-treat her. On the contrary, he was to be kinder than ever to her. On the 20th of October he is to sing in Vienna, and afterward he will sing in Berlin, Munich, Madrid, Oporto, etc.

Two other singers have followed Bondi's example and have eloped with young girls of good family. One is a tenor, and the other is a famous baritone, a very handsome and elegant young man, quite an aristocrat in appearance and manner.

An ex-vandeville singer, once known in America, has been cowardly murdered by her husband. She was half Irish by birth, and her real name was Maria Brown, but she took the French name of Marie de Marcy for her profession. She had earned many thousands of francs all of which her husband, a needy sculptor, in jealousy, all of which she gave to her husband, and he was one of her rings on the little finger of the hand that killed her. She was a good, honest woman, who lived a retired life, and dressed simply, but in taste. She was a perfect slave to her husband, who stunted her in every respect, and would not even allow her a servant to do the work of the house. She had the habit of keeping a diary, so that her daily life is now public property.

She says that she rose early to get the house in order, and then went to put the studio in order, after which she prepared breakfast for her husband and herself. After breakfast she would rest awhile, and then she would again put the house in order, and see that it was safe for the night. She also writes about horrible scenes with her husband, but fulfills her duties with equal care. Once she quotes: "To die! To die!" she seemed to have foreseen her death, and almost longed for it. But in all her misery she never forgot her duties to her house and husband.

She never imagined, poor woman, that her secret thoughts and sorrows would ever be read by strangers. Her diary will be read at her murderer's trial, and will repudiate the lies that he has caused to be spread over her memory. On leaving Rome to join her husband in Naples she begged her mother to take care of her little white cat, and to keep fresh flowers on her piano, ready for her return. And why did the man kill her? Why did he so liberally and calmly shoot at her twice, while both were in bed? Because, so he says, he had become jealous of her life as a singer, when he had not been jealous of it when he married her, and they had been married twelve years.

The winter season will soon begin, and one of the first plays to be given in Florence will be Byron's Cain, adapted for the Italian stage from Maffei's translation. Upo Object's drama, Casanova, is another novelty. It is to be historically true in every respect. We shall not see it yet awhile, however. Indeed another author is also writing a drama on the same subject. Even a third Casanova was on the tapis, but that, fortunately, has been put aside.

In Rome the season will begin with Tostoni's clever comedy, Cardinal Lambertini, who was the most jocular and original Cardinal that ever wore the hat. A treat ought to be here in store for us. Zaccanti will be the Cardinal, though I cannot imagine him to be jocular.

Duna is setting the lake on fire in Geneva. Never was such enthusiasm shown to any actress. Each night the enthusiasm increases. "It is wonderful!" a friend writes.

E. P. Q. R.

REFLECTIONS



Photo by Otto Sarony Co., N. Y.

Above is the latest picture of Jane Elbing, who last season appeared at the American Theatre, New York, as Desdemona in Othello, and in other classic plays. Miss Elbing has signed with a well-known star for leading business.

Richard Mansfield asks a denial of the published report that he is to produce a Frenchman's version of Don Carlos. He says he is to do Schiller's Don Carlos, transplanted from the German by R. D. Boylan, and edited into a practical acting version by himself.

George H. Harris, who for a number of years has been managing principal attractions for Hurtig and Seamon, will this season again be identified as manager of one of the firm's leading musical spectacles.

Laura Frankland, who toured for ten months last season in Rosen's Ghosts, is now starring in the Northwest in a dramatization of Wilkie Collins' Her Double Life.

Julius Cahn's former confidential clerk, Walder D. Yager, who is accused of forgery and embezzlement, and who was arrested in Hamilton, Ont., was brought back to New York last Tuesday.

Hollis K. Cooley, general manager for Gus Hill's attractions, had conferred upon him the thirty-third degree in Masonry at the Masonic Temple, Indianapolis, last Tuesday night.

Mary Stuart, who was to have played Nancy Joyce in A Fair Exchange, is seriously ill, and has been compelled to relinquish her work for an indefinite period.

William J. Kelley announces that he will star next season in Love's Labor's Lost, playing the role of Hiron.

Following the Sothern-Marlowe engagement at the Knickerbocker Theatre, Virginia Harned will appear as a star on Nov. 27 in La Belle Marcelline. The first performance will be given at Ford's Opera House, Baltimore, on Nov. 20.

The Brooklyn Dramatic Society will open its season at Palm Garden on Wednesday, Oct. 18, with a vaudeville performance, which will include the one-act sketch, The Man from Texas.

Mr. and Mrs. Charles Orrin Cowles have just returned to New York after a visit to California and the Portland Fair.

Following the two weeks' engagement of Thomas J. Jefferson in Rip Van Winkle at Wallack's, Otis Skinner, in The Duke de Grammont, will be seen for three weeks, beginning Oct. 1.

Henry Rosenberg, manager of the Metropolitan Theatre, accompanied by Mrs. Rosenberg, arrived home last Tuesday from an extended tour of Europe.

Rehearsals of The White Cat, which follows The Prodigal Son at the New Amsterdam Theatre, were begun yesterday. The chief roles will be played by Louis Harrison, Hugh J. Ward, Herbert Cathens, Edgar Achison-Ely, Maude Lambert, Leona Anderson, Maude Snyder, Ines Shannon, and Helen Lathrop.

The Lion and the Mouse, Charles Klein's latest play, will have its first production at the Park Theatre, Boston, on Oct. 23.

Aline Dorothy Stone, a twelve-week-old daughter of Fred Stone, who plays the scarecrow in The Wizard of Oz, made her stage debut at the West End Theatre last week. The wee miss was carried on the stage by her father while he was singing "The Traveler and the Pie" song.

May Raymond has retired from Under Southern Skies company owing to illness.

Uncle Ben; or, My Lady Help is the title of a charming little one-act play now being used by Tim Murphy as a curtain-raiser to his David Garrick. So pronounced has been its success that Mr. Murphy will shortly have it converted into a three-act comedy, to be used in future as one of the pieces of his repertoire.

Mabel Dixey has been secured by Broadhurst and Curtis to take the role in Texas made notable by Miss Lester. The company opens in Chicago Oct. 2.

Marie Studholme, who has been touring the English provinces in Lady Macbeth, announces that she is going to favor America soon in the same production.

Lenox society was interested in the new Bolt-Wood-Liddle comic opera, Sunny Sicily, given at the Colonial Theatre, Pittsfield, Mass., Sept. 29 for the House of Mercy Hospital. Many of the villa colony and their guests attended the matinee or evening performance.

Frans Rainer's organization of Tyrolean singers, sixteen in number, will furnish the entertainment at the first of the Fall and Winter series of social meetings of the New York Press Club this evening, Sept. 28.

Virginia Jeffries has just closed her six weeks' engagement as leading woman with the Millbrook Stock Company at Portsmouth, Ohio. Among the most successful of the plays was David Garrick. Young Mrs. Winthrop and Gloriana. Miss Jeffries will be featured this season with From Rags to Riches.

Master Jack Forrest, the four year old son of Frederick Forrest, made his debut on the stage last week as Joseph in The Eternal City, and scored a great hit.

Henry H. Hayden, who was for five years resident manager for M. Reis' houses in Troy, N. Y., has taken the position of business manager of Ruined Lives Company.

Mrs. Florence Pendleton Scarborough, a daughter of the late Rev. Dr. William H. Pendleton, of New York, and a niece of the late United States Senator Pendleton, has returned from Europe to make her debut in grand opera with the Henry W. Savage company in Brooklyn next week.

F. H. Clinton, manager of the Theatre Margaret, Anacosta, Mont., and Grace Blake were married at Anacosta on Sept. 14. They went to Portland, Ore., on their wedding tour.

AT THE THEATRES

To be reviewed next week:
THE WALLS OF JERICHO..... Savoy.
JUST OUT OF COLLARS..... Lyceum.
TOM, DICK AND HARRY..... American.
THE BEAUTY DOCTOR..... Fourteenth St.

Princess—Zira.

Drama in four acts by J. Hartley Manners and Henry Miller, founded on Wilkie Collins' "The New Magdalen." Produced Sept. 22.

Her. Gordon Clavering..... Frank Worthing
 Captain Arnold Sylvester..... James Lee Finney
 Sir Frederick Knowles, F.R.C.S.....

The Bishop of Wapping..... George S. Thitherage
 Major-General Graham..... Harrington Reynolds
 Colonel Davenry..... Jack Standing
 Captain Garston..... Harry Hyde
 Captain Leigh..... Stanhope Wheatcroft
 Captain Carey..... Howard Lewis
 Surgeon Watson..... Frank Willard
 Surgeon Evans..... Leon E. Brown
 Surgeon Bruce..... Arthur Moore
 Surgeon..... A. B. Franklin
 Arthur Findling..... Bertram Harrison
 Jacob Ben..... William Warren
 Butler..... William Deane
 Footman..... Charles Bruce
 The Lady Constance Clavering..... Thomas Whiffen
 Ruth Wilding..... Beverly Sitgreaves
 Nellie Garthorne..... Gwendolyn Valentine
 Hester Trent, afterward called "Zira"..... Margaret Anglin

Margaret Anglin was crowned by New York approval when she appeared last Thursday as Zira at the opening of the Princess Theatre for the season. Those who had watched this talented actress while she was fighting her way upward against strong opposition were no more enthusiastic than those who enjoyed her art for the first time.

Because of its theatrical effectiveness The New Magdalen has long been popular with great emotional actresses. Clara Morris is well remembered in an early version. The present adaptation is cleverly wrought up to date by Messrs. Miller and Manners by placing the first act in Africa during the famous struggle of the Moors. Soon after Hester Trent appears as the nurse, her father is shot and a bursting shell so seriously wounds Ruth Wilding that Hester thinks her dead and takes her passport and veil. In the second act she is popularly called "Zira" by the family with whom she is masquerading as cousin. She has won real love by her womanly charms. Her nature craves affection, as she ran away from her brute of a father with only a slip of a girl with a man she afterward found was already married.

When the wounded woman for whom she has substituted herself appears in the third act Zira begs her not to insist in disgracing her before those who have learned to love her, for whom she would die. Met by stern politeness, Zira finally turns on the woman whose place she has usurped in a whirlwind of desperation and dares her to tell her story. This climax, following a finely played scene of pathetic pleading, wrought the house into such enthusiasm that one not knowing Miss Anglin's reserve powers would have trembled for any further demands upon her, for none but a powerful actress could put that scene. All such fears would have been groundless. In the following scene of abject remorse for what she has so unworthily done Miss Anglin as Zira rose to such heights of sincerity and artistic conviction that, when the curtain finally came down on her last pitiable plea of "only don't hate me," there arose shouts of enthusiasm. The curtain fell a dozen times only to be forced up again. Everybody was called for.

In Miss Anglin's stand Mr. Miller answered with the speech demanded. After expressing their gratitude, he said that he was especially pleased, not only because he hoped it meant an indorsement of their "sincere attempt to form a stock company of actors, not stars—which is a very different thing," but that it was a "proof of Miss Anglin's place as an artist after the biggest power in the theatrical world—who has now outlived his usefulness—had boasted openly that there was no further use for Miss Anglin as an actress in New York. I submit the question to the public," said Mr. Miller. And the part of the public present testified its decision by repeated shouts of praise and such continued cheers that the curtain could not rest for a long time.

It was Miss Anglin's night of triumph and full recognition as an artist, and all the more remarkable considering the unreality of a play that is not founded on a modern story with the force compelling conviction of probability. The management was wise in not only mounting Zira with the usual Shubert sumptuousness, but in surrounding Miss Anglin with other capable players. Frank Worthing contributed one of his satisfactorily well-bred and sincere interpretations that was only marred by an occasional inaudible quite unusual with him. James Lee Finney was the hero, ruined by drink, but reclaimed by faith in "one good woman." Everything he does has the touch of originality, and this is a hard task when the generation of stage drunkards is remembered. But he achieved success and brought full recognition in the pathetic moment of the rejection of his love. George S. Thitherage was excellent both as officer and gentleman, while Fred Thorne made the most of a small part. J. R. Crawford made his few speeches stand out so well they could not be forgotten. The work of the other military men was in keeping with the war setting and redounds not only to their credit, but to that of the remarkably artistic stage management of Mr. Miller, whom New York is fortunate to secure as a producer. Mrs. Thomas Whiffen brought the resources of proved art to the interpretation of another high bred and lovable woman and strengthened her hold on her many admirers. Beverly Sitgreaves played an unsympathetic part so well that all were grateful for her finished skill and power, even in repose. With such artists, generous management and experienced direction this stock company promises much as to future work, while pleasing with the present medium.

Belasco—Adrea.

Tragedy in four acts and an epilogue by David Belasco and John Luther Long. Revived Sept. 20.

Karoo..... Charles A. Millward
 Arkimius..... Charles A. Stevenson
 Marcus Lecca..... Marshall Welsh
 Holy Roper..... Harold Howard
 Minna the Echo..... Francis Powers
 Berliac..... Frank Westerton
 Calus Valgus..... George Harcourt
 Sylvester..... Gilmore Scott
 Evadne..... Louis Keller
 Bram-Bur..... Fred Voke
 Master of the Tower..... H. G. Carlton
 Servant of the Tower..... Edna Griffin
 The Shade of Menothus..... Charles Hungerford
 Thymus..... William Sterling
 Idmonda..... Gordon West
 A Mock Herald..... William Shay
 Herald of the Senate..... Edwin Hardin
 Page of the Senate..... Franklin Mills
 A Burgomaster..... Harold Guinness
 Zalus..... Lillian Durrett
 Galba..... Thet Johnson
 Slard..... Edward Brown
 Slard..... Charles Wright
 Var-iga..... F. L. Evans
 Slave of the Vase..... J. W. Carroll
 Slave of the Vase's Dog..... Ernest Dale
 The Child Quana..... June Pelton
 Julia Doma..... Corah Adams
 Gorda..... Maria Davis
 Myria..... Celia Roberts
 Left..... Lara Osborn
 Left..... Belle De Ges
 A Singing Bird..... Madeline Livingston
 Adrea..... Mrs. Leslie Carter

Important changes in the cast and a general softening of the higher colors make the only noticeable differences in the production of Adrea as compared with that of last year. The work of Mrs. Carter seems more subdued, though none the

less forceful, and her elocution, always so excellent, shows improvement. Tyrone Power's splendid physique and sonorous speech are missed from the role of Arkimius. Charles A. Stevenson, who has the part this year, is effective except where nature has failed to supply those features which were prominent in his predecessor. Mr. Stevenson's old role, that of Karoo, is taken by Charles Millward, whose work is creditable, though it does not make memories of Mr. Stevenson suffer by contrast. Francis Powers as Minna does not give to the role the intensity furnished last year by Harry Benrimo, nor is Corah Adams acting as Julia as effective as that of Edith Crane. Changes continue throughout the cast, the newcomers being generally as acceptable as the players of last season. The stage management is, as before, but little short of perfection.

Murray Hill—The Shadow Behind the Throne.

Melodrama in five acts by Alicia Ramsey and Rudolph De Cordova. Produced Sept. 18.

Henry Seaton..... Joseph Manning
 Bobby Carruthers..... Everett Butterfield
 George Ingram..... Roy Applegate
 Prince..... Charles F. Southworth
 Ralph Cook..... Herbert E. Denton
 Dorothy Calhoun..... Lida Merab
 Blanche..... Gertrude Fowler
 The Viceroy..... Charles Gibney
 The Mandarin..... Leander De Cordova
 Colonel John Calhoun..... Aubrey Beattie
 Li Lung Foo..... Robert Y. Dudley
 Madame..... Ethel Blande
 Tancred..... William Hudson
 Janet..... Adelaide Campbell
 Saunders..... Alan Brooks
 De Roche..... Harry Thomas

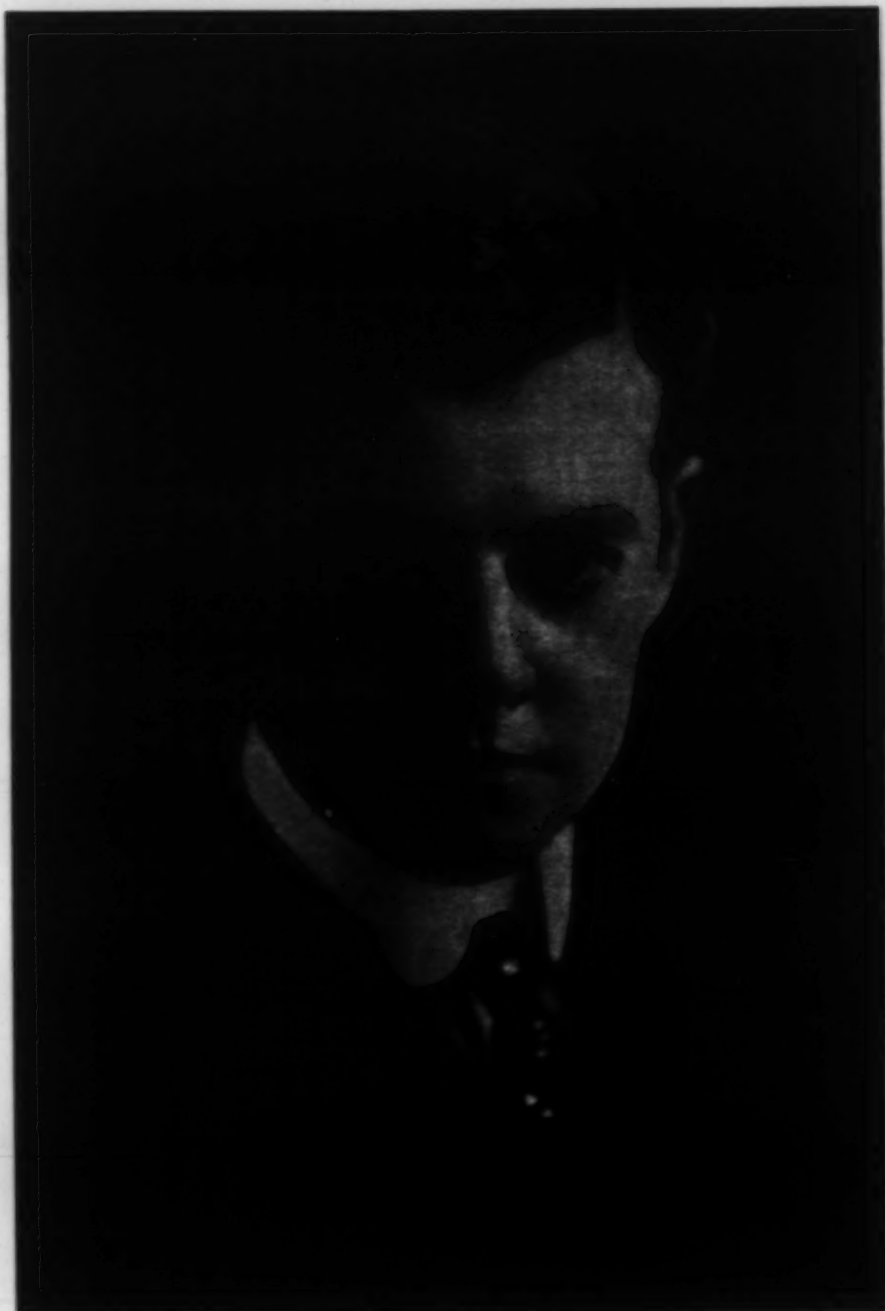
Miss Ramsey and Mr. De Cordova have put together a melodrama which should make a record for business. It is not particularly original in plot, and the lines given to the principal characters are the same that have been heard under like conditions since melodramas began, but there are some unusual situations, opportunities for

given the same choice, and defiantly refuses to accept anything but death. The letter asking aid is taken from him and he is bound to a post to await slow torture. Seaton refuses to recognize him. But Ralph Cook, an American war correspondent, and Madame, the Viceroy's Russian mistress, arrive in time to release him and show him the way to escape.

In act three, back at the legation, the danger is becoming more imminent. Ingram makes his way to the house and reports his failure and his narrow escape. Another letter is prepared and given to a Chinese convert, who offers to take it. But this messenger is shot before he has gone far from the legation, and returns in time to die in the garden. Bobby Carruthers, an incorrigible boy, alone is left to carry the appeal. He disguises himself as a Chinese woman and starts off, accompanied by a faithful Chinese servant, who is really a prince in disguise. Bobby has hardly gone when Seaton lures Dorothy into the garden and permits her to be captured by two Chinese and carried away.

Her captors carry Dorothy to the Viceroy's palace and imprison her in the dynamite room, which is shown in the fourth act. She is visited by Seaton, who takes advantage of her helplessness and kisses her, only to be caught by the Viceroy. The old man orders Seaton imprisoned and then tries the kissing game himself, but receives cut fingers from a knife Dorothy has concealed in her dress. Madame, pleased at the girl's bravery, offers to free her, and to prove her friendship admits Ingram. But it is too late. The Shadow appears, sends Madame away, and notifies the lovers that one of them must die. They elect to die together. That they may have a few minutes alone the Shadow retreats. Escape is impossible, so Dorothy prepares to set fire to the dynamite and blow up the palace, herself and Ingram with it. But again the Shadow appears and stops her. However, he has become impressed with their bravery and sets them free, after telling that he, too, is an American. Tired of the game, the Shadow fires into the dynamite, the palace is destroyed, and he dies in the wreck.

In the fifth act the legation is hard pressed.



CHARLES ARTHUR.

Charles Arthur, whose likeness is reproduced above, has been playing since January last the principal juvenile as well as leading comedy roles in the Proctor Fifty-eighth Street Theatre company. He has been conspicuously successful in juvenile parts that have a touch of character. His portrayals of Jack Brambaugh in The Sub-

urban and Captain McCarty, a rollicking Irishman, in Dobson Mitchell's Paul Revere have won for him universal commendation. Mr. Arthur has also been associated with John Mason in The Altar of Friendship, William Collier in The Diplomat, James A. Hens in Griffith Davenport, and Sol Smith Russell.

elaborate settings and several unique characters. The sort of patriotism that sends the gallery wild and the heroism and villainy that command cheers and hisses are abundantly supplied. Audiences at the Murray Hill last week must have had sore throats from the enthusiasm they let loose at each succeeding last minute escape. The play undoubtedly pleased them, and ought to continue to please audiences for some time to come.

The scene of the story is laid in China at the time of the Boxer uprising, and the principal characters are members of the American legation in Peking and officials of the Chinese court. Henry Seaton and George Ingram, attaches of the legation, are both in love with Dorothy Calhoun, daughter of the American Minister. Seaton is an obvious villain, in the service of the Chinese, as it later transpires, and Ingram is altogether a hero. During the first act, which happens at the legation, Dorothy wins the attentions of the Viceroy, whom she thinks a complimentary old gentleman, and gives him a rose. This does not prevent the Viceroy from threatening her father for refusing to sign a concession. The Americans learn that a general uprising is about to occur and that some means of summoning aid must be found. The wires are cut. A letter is the only way. Ingram volunteers to carry it, but before he leaves he receives a promise of marriage from Dorothy. The second act shows the audience room of the Viceroy, and shows, too, that the old man is ruled by his Shadow, a renegade American who has adopted Chinese habits and is the real head of the empire. This Shadow, by the way, is one of the unique characters of the play and is worthy the highest grade in melodrama. Seaton is brought into the audience room and there accused of disloyalty to his employers, the Chinese, and is given the choice of death by torture or of joining the Brotherhood of the Yellow Robe and obeying the commands of its chief, the Viceroy. He accepts the latter, and the first command is to assist in the capture of Dorothy. And then Ingram is brought in, a captive. He is

Adelaide Campbell as Janet, and Harry Thomas as De Roche had very little to do. This week The Way of the Transgressor.

Fourteenth Street—The Beauty Doctor.

Melodrama in four acts by Daniel Webster. Produced Sept. 2.

Colonel William Warren..... Albert Russell
 Captain James Jennings..... John Russell
 Sergeant George Harvey..... Thomas G. Lingham
 General Sidney Leland..... George W. Mitchell
 Surgeon Sidney Butler..... J. P. Hicks
 Corporal Charles Bowmar..... Francis Vale
 Private Hill..... James H. Scott
 Lieutenant Pace..... J. F. Wigham
 Major James Wilson..... John L. Wooderson
 Thomas Moberly..... Arthur E. Sprague
 Ames Moody..... Charles H. Phillips
 Virginia Leland..... Willette Kershaw
 Louise Madison..... Margaret Evans
 Mrs. Gilroy..... Lou Ripley

Those who have wondered what "gun-play" means could have had their curiosity thoroughly satisfied last week when watching The Beauty Doctor, which was produced at this popular theatre. That the play was something very much to the taste of the gallery was attested by the enthusiastic enthusiasm with which those in that part of the theatre welcomed this pleasing but noisy love story. There is much that is reminiscent of other war successes in character and incident, but the first act started at a lively pace and was woven with dramatic skill. If the starting gait had been maintained throughout the last two acts it would be a record-breaker, but the pace dropped and the author did not make the most of his thriller material.

To a charmingly pictured Southern home comes a squad of Sherman's soldiers while marching to the sea. They start to raid the house, whose men folk are away fighting for the Southland. The usual fair daughter opposes their entrance. They start to break in, but Colonel Warren rushes in and saves her and her home. Later in the act he is wounded, after having rescued the Stars and Stripes in a rousing hand-to-hand fight. When home in on a stretcher the villain over-seer would have him taken to Andersonville, but the pretty lady orders him taken into the house he protected. Her nursing saves his life, but she loses her heart. Just as she confesses her love that villainous Moberly shoots the convalescent hero in the back. Thinking himself dying he confesses that he has fought and killed the lady's father. This time my lady does not nurse him back to life. When recovering his friends rescue him by force from the lynching party led by Moberly, but he returns to keep his promise. He is about to kill the villain when the father, who was thought dead, returns with the news of Lee's surrender. The lady faints, "If Lee can be brave enough to surrender so can I," and goes to the hero's waiting arms, much to the delight of the gallery.

Albert McGovern looked the hero and played unusually well for popular priced drama. Oscar Norfleet also made a hit with the house as the leader of the rescuing friends, having ready ease and pleasing personality. L. P. Hicks was impressive and capable as the Confederate surgeon with a heart. J. F. Wigham and Margaret Evans made the secondary couple of lovers a delight by good work and attractive individualities. John L. Wooderson was the major who "fought in Mexico with Scott," and richly deserved his popularity, as did Lou Ripley, who played opposite him as the Irish widow of big heart and certain age. Willette Kershaw is a find and will be heard of often, as she has great charm and youthful beauty and is young and sincere enough to conquer her faults of technique. The exterior mounting was Southern and very attractive, and the staging by Frank E. Hatch so good it almost hid some of the holes in the texture of the play. This week The Beauty Doctor.

American—The Great Jewel Mystery.

Comedy-drama in four acts by Mark Swan. Produced Sept. 18.

Michael Nolan..... James Russell
 Pat Dolan..... John Russell
 Tom Croxton..... Thomas G. Lingham
 Simon Stakes..... Royal Thayer
 McNamara..... John Russell
 Simmons..... Frank Batlin
 Hawley..... E. G. Archibald
 Otto..... G. A. Wyllie
 Levinaki..... John A. Sailor
 Dennis..... John Russell
 Robinson..... William Hexter
 Sawney..... C. A. Carpenter
 Marty..... John Burt
 Lucy Tempest..... Annie Gould
 Hilda Keene..... Millie Blanchard
 Cissy Carlisle..... Hazel Harroun
 Marie..... Flora Bonfanti
 Salie..... Annie Gould

The popularity of the Russell brothers showed no sign of waning when they attracted large audiences to the American Theatre last week. Their new play, which opened in Troy on Sept. 7, gives them plenty of chance to exhibit their peculiar style of comedy, including their famous Irish servant girl sketch. On Monday night James Russell was ill and unable to appear, but his nephew, John Russell, Jr., took his place and played the part well.

The story of the play has to do with the robbery of some smuggled jewels, valued at \$25,000. The smuggler, Hilda Keene, sells the jewels to Lucy Tempest. To protect herself she tells a custom house officer, Tom Croxton, that Lucy is the smuggler. Tom is in love with Lucy, and finds it very easy to believe in her innocence when she proves by her bank-book that she is the purchaser. In the meantime the jewels are stolen by Blinky Stakes, a crook. Mike Nolan and Pat Dolan, porter and engineer of the Gotham Hotel, from which the jewels were taken, suspect the thief and start out to find him. Their search leads them into many adventures and several disguises. They are assisted by Cissy Carlisle, a stage-struck young lady, who takes the part of a bell-boy and newsy and finally recovers the lost gems. Cissy is subject to many temptations and forced into dangerous positions. Once the villain, Blinky Stakes, tries to drug her and again attempts to lure her to his home, but she is always a match for him. In the end Tom and Lucy marry and the amateur detectives and their assistants are duly rewarded. The first act takes place in an alcove at the Gotham Hotel; the second, in three scenes, shows Madison Square Park, a street on the East Side, and a palm garden. The scene of the third act is a grocery store "fence," where the jewels are disposed of, and the fourth is the apartments of Madame Kovska.

James Russell as Michael Nolan and John Russell as Pat Dolan have characters with which their friends are familiar. Both call for difficult comedy work and were well done. Hazel Harroun made herself a favorite with the audience by her vivacity and her clever acting. Millie Blanchard, an English actress who knows how to dress well, played the part of Hilda Keene, the woman villain, with much spirit. Annie Gould as Lucy Tempest was rather lost in the business given to the stars, but gave satisfaction in the part. Thomas G. Lingham did well in the role of Tom Croxton, the custom house officer and chief lover of the play. As Simon (Blinky) Stakes Royal Thayer played away from the conventional stage villain, but was sufficiently villainous to receive the approval of the gallery. John Russell, Jr., appeared as a policeman, McNamara, except on Monday night, when he took his uncle's part and showed promise of good work. Flora Bonfanti as Marie, Annie Gould as Salie, Frank Batlin as Simmons, E. G. Archibald as Hawley, G. A. Wyllie as Otto, John A. Sailor as Levinaki, Henry Johns as Dennis, William Hexter as Robinson, C. A. Carpenter as Sawney, and John Burt as Marty, the latter five accomplices of the villain, did well in small roles.

This week Bickel, Watson and Wrothe in Tom, Dick and Harry.

Fifth Avenue—The Sporting Duchess.

The Sporting Duchess was given an elaborate revival here last week, with all the members of the stock company happily placed in congenial roles. Amelia Bingham played the Duchess with

(Continued on page 16.)

1. *Phragmites australis* (Cav.) Trin. ex Steud.

3

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UNRICHSVILLE.—CITY OPERA HOUSE (Evins and Van Ostran, mgrs.): The Holy City 14 to good business; excellent production. Black Creek Baroque ca. 18; fair business; show good. A Slave of the Mill

ZANESVILLE—THE WELLS (J. G. England, mgr.): Stetson's U. T. C. 16 filled the house; pleased. The Volunteer Organist 18; excellent co.; business fair. **Hi Henry's Minstrels** 20. Devil's Auction 21. **Royal Slave** 22. John Griffith 23. **Haverly's Minstrels** 24. **At Liberty, Characters, Farce Comedy and Opera** P. O. Box No. 41, Brooklyn, or Agents.

FESTORIA—ANDES OPERA HOUSE (H. C. Campbell, mgr.): A Poor Relation 13, pleased fair.

NEW LEXINGTON. SMITH'S THEATRE (T. J. Smith, mgr.): A Slave of the Mill pleased a large audience 13. Maloney's Wedding disappointed small audience 15. Shooting the Chutes 23. Lyceum Stock co. week of 25. Black Crook, Jr., Oct. 2. The Four Hantings 5.

HOUSE (KANSASVILLE).—**WILLIE GRIFFIN** (C. C. Co. 15) played crowded house. **Harris-Parkinson** co. 23-29.—**ITEMS:** J. W. Abbe, of the Criterion Dramatic co., arrived 12, the co. closing on account of poor business.

KANSASVILLE.—**GRAND** (C. W. Maxwell, mgr.). **The Gay Baker** 12, closed.

GALLIOLIS-THÉATRE (J. M. Kaufman mgr.): Shooting the Chante 19 to fair business. **Wh. Girls Leave** 20. **None** 21. **Running for Office** 22.

GALION.—**CITY OPERA HOUSE** (S. E. Ribbel mgr.): Season opened 19 with **The Fatal Wedding** good house; fair co.

OKLAHOMA CITY—OVERLOOKER OPERA HOUSE (Ed Overholser, mgr.): Human Hearts 14 p.m.; Irma Otero's in Miss America 10 had full orchestra; Opera's Madison Square Theatre co. 10 p.m.

good matinee and fair night business. The Fatal Dick 13. Adeline Herman 20. At Cripple Creek 24.
Wedding 20. The Midnight Fiver 23. In Gay New York 25.
Hawley's Minstrels 27.
ELYRIA—THEATRE (H. A. Dykeman, mgr.): Chicago Stock co. 15-25. Soldier of the Empire 17; capacity. My Partner 19; fair house; co. and performance good. Flaming Arrow 22. Holy City 26.

PIQUA—MAY'S OPERA HOUSE (Chas. H. May, mgr.): Dora Thorne 18; good business and co.; performance gave entire satisfaction. Prince of Piqua 21.—**ITEM:** Cook's Stock co., billed 18-25, disbanded.

UPPER SANDS—UPPER SANDS (C. S. McClellan, mgr.; N. McClellan, prop. and mgr.): A Poor Relation 14; Liberty Bells 15; excellent, to good house. Rowland and Clifford's Dora Thorne 18; good co.; fair house. Uncle Josh Sprucey 25.

UPPER SANDS—AUDITORIUM (Dr. A. N. McClellan, prop. and mgr.): A Poor Relation 14; Liberty Bells 15; excellent, to good house. Rowland and Clifford's Dora Thorne 18; good co.; fair house. Uncle Josh Sprucey 25.

GREENFIELD-OPERA HOUSE (E. C. Davis, mgr.): Midnight Flyer failed to please fair sized house. 14. Struts' U. T. C. Oct. 2.—**ITEM:** Earl F. de Grey, of the Second Street Hotel, Chicago, is spending a few days at his home here.

CARROLLTON—GRAND OPERA HOUSE (2) Kemmers, Lescaux and mgrs.): A Millionaire Tramp 20; planned large house.—**ITEM:** Barnhart Carnival co. 4-6 at Bridger Park to big business.

CANAL COVER—HARDY THEATRE (W. H. Carr, mgr.): The Great House from Musical House.—**ITEM:** Barnhart and Perry plan pictures.—**ITEM:** Reed, Strassman, and

NORWALK—GILGER THEATRE (W. G. Gilger, mgr.): Peer Relation 1916; two performances to good houses. **Flying Arrow** 2. Shooting the Chutes 3. On the Wings of the Wind 3. Midnight Flyer 3.

CAMBRIDGE—COLONIAL THEATRE (Hammond Brothers, mgrs.): The Clay Raker 18; and also.

tendance; satisfied. Hi Harry's Minstrels 10. Devil's
 Location 22. A Royal Slave 23.
 DELPHOS-SHEETER'S OPERA HOUSE (C.
 H. Stamp, mng.) At Sunrize 10; good co.; fair busi-
 ness. Over Niagara Falls 20. A Runaway Match 29.
 A Trip to Egypt 30.
 NEW EMERALD THEATRE, UNION OPERA
 House, Hart. Me and Mother. In the Shadow of
 the Devil. Men Do. The Road to Ruin. 71
 Six 18; performance. Good business. Good
 Stearns's U. T. C. 10 delighted. S. R. O. The
 Creek 20; clever performance; fair business; somewhat
 better; good scenery. Not Like Other Girls 22. In
 the Hands of the Enemy 23. King of Tramps 23. In
 the Hands of the Enemy 24.

HOUSE (George W. Bower, mgr.): Straton's U T C.
19 splendid packed house; S R O. Richard III 25.
A Trip to Egypt 20 Adelaide Thurston Oct. 2.

LANCASTER—CHENSTNUT STREET OPERA HOUSE (W. H. Cutler, mgr.): A Royal Slave 14; excellent performance; good business. Running for Office 20.

D'KATA, prop.; H. D'Kata, mgr.: Week of
draw big houses and great satisfaction; Bob and Merri-
Held, Edison Brothers, Beese Banner, Jr., Loan and
Adelaide, Rice and Kenna, and the kinestroph.

WALTON—TWO GRAND OPERA HOUSE (Alfred
Walker, mgr.): The King of Diamonds 14; draw
to night house. The King of Diamonds 14.

GREENVILLE—TRONOR'S OPERA HOUSE
(H. A. Deardorff, mgr.): The Sign of the Four 18
failed to appear. The Fatal Wedding 21. Sandy Bot-
tom 25.

MARLETTA—AUDITORIUM (L. M. Leach, mgr.)
Harry D'Hota, general mgr.: The Sign of the Four 18
Dorothy 25 canceled. U. T. C. 26. Little Lord 27.

WILMINGTON—OPERA HOUSE (Wilmington Theatre Co., mngs.): The Midnight Flyer 13; good house and co. Howe's Pictures 18; excellent; fair house. 21

WAPAKONETA—BROWN THEATRE (A. J. Brown, mngs.): Dora Thorne 13; fair co. and house.

HARRISBURG—GRAND OPERA HOUSE (G. F. Brown, mngs.): Little Nellie 18-5; drew well; good house.

SALEM-GRAND OPERA HOUSE (Smith and Feola, mgrs.): The Gambler 18; fair performance and music. The Holy City 21. U. T. The Empire Stock co, week of 20.

ALLIANCE-OPERA HOUSE (J. C. Craven, mgr.): The Gambler 18; fair performance and music. The Holy City 21. U. T. The Empire Stock co, week of 20.

MGR.: The Gambler; 20; in business; good satisfaction. The Holy City 22. Hi Henry's Minstrels 23. Her First Sin 27. Ole Olsen Oct. 6.
AERON—COLONIAL THEATRE (M. Rola, mgr.). Fri. 8. Hail the Gambler 19; good business. Baverly's Minstrels 21. The Slave of the Mill 22. Wedded and Parted 23.
MARY QUINN (Contrary). Miss Croswan's new play, with the magnet that drew good home 20; the play was well suited to her talents as an actress, and Miss Croswan shone in title-role. Minnie Sims' Simple 21. William Faversham 27. Checkers 28.
FITSTON—BROAD STREET THEATRE (J. F. Coona, mgr.): Kellar and Valadun 15; S. R. L.

VAN WERT—AUDITORIUM (F. X. Sallier, lessee and mgr.): Raintown's Jolly Pathfinders were 11-18; performance good business. The Four Huntings in 12-23; good business.

FREMONT—THEATRE: The Rage in Down the Pike 14 pleased large audience. Joseph De Grassie in Richelieu 20 pleased fair house. Chicago Stock Co.

R. O. GARDNER, prominence gained in revival tour. R. O. Gardner, Paul Hildner, Fred Doherty, Charles Nathe.—**LYRIC THEATRE** (M. F. Conner, mgr.) Not Like Other Girls 14; fair business; pleasing performance; good co. Two Johns 15; good business; pleasing performance. Arnold Stock co. 16-23; pleasant performance. Saturday Night in Chinatown with Danneberg, Satinette and Lillian. The Girl in the Chair 20. Plays: Midnight in Chinatown.

FRONTON-MASONIC (G. C. Riley, mgr.): Major League Wedding 10; fair house; very poor performance. **MIDNIGHT** (J. C. Riley, mgr.): fair house and performance. **Running for Office** 23.

POMEYOR-OPERA HOUSE (A. V. Howell, mgr.): Jack McDonald Stock 25. Barlow and Wil-

CHICAGO JUNCTION—OPERA HOUSE (F. H. Layer, mgr.): A Runaway Match 18; fair house and good performance.

LOGAN THEATRE: The Holy City 1; fair house; the performance. Local no. 15 played to good house. A Rival Slave 27. Dora Thorne Oct. 4.

BOWLING GREEN CHIMNEY THEATRE
(J. T. Hutchinson, mgr.): E. C. Whitney's Isle of
Spice 28. Chicago Stock ex. 35-36.

[The page contains faint, illegible markings.]

WOMEN.

HOUSE (Frank Shinsbrook, mgr.): Running for Office 20
14 to large house. Barlow and Wilson's Minstrels 20
good performance and business. Miss Bob White 20
Pierce Stock co. 20-30.—ITEMS: Will Garner
local boy, is a member of the B and W band.—Fre
tanner Grove, hypnotist. Joined the Carvel Stock co.
GREENVILLE—LAIRED OPERA HOUSE. (M
Hemola, mgr.): The Holy City 18: good business an

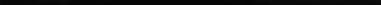
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(Continued on page 24.)

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

A BREEZY TIME: Kilmundy, Ill., Sept. 26, Me-

A BUNCH OF KEYS (Gus Bothner, mgr.): Winston-Salem, N. C., Sept. 28; Concord 27; Charlotte 28, Spartanburg, S. C., 29; Greenville 30, Athens, Ga., Oct. 2; Augusta 3, Charleston, S. C., 4.

A BURGLAR'S WREATHING (John Connors, mgr.): Hastings, Minn., Sept. 27; Fairbank 28; Albert Lea Oct. 2; Winnebago City 4, Mapleton 5.

A COUNTRY KID (H. B. Whittaker, mgr.): Marion, Ind., Sept. 26; Van Buren 27; Hartford City 28, Winchester 29; Alexandria 30.

A DANGEROUS LIFE (M. E. Goodman, mgr.): Pittsburg, Pa., Sept. 25-30; Kane Oct. 3; Johnsbury 3, Brockwayville 4, Reynoldsville 5, Hastings 6, Altoona 7.

A DESPERATE CHANCE (Aubrey Mittenenthal, mgr.): Springfield, Ill., Sept. 30.

A FIGHT FOR LOVE (Leon Friedman, mgr.): Atlanta, Pa., Sept. 30; Johnston 27, Latrobe 28, Youngstown, O., 29; Butler, Pa., 30.

A GIRL ON THE STREETS (Laura Alberta; Decker & Vercell, mgas.) Louisville, Ky., Sept. 24-30; Columbus, O., Oct. 2-4; Wilmington 5, Xenia 6, Springfield 7.

A HOT OLD TIME: Paterson, N. J., Sept. 26, 27; Middletown, N. Y., 28; Port Jervis 29; Carbondale, Pa., 30.

A HUMAN SLAVE: Lamar, Mo., Oct. 6.

A JOELY AMERICAN TRAMP (H. P. Franklin, mgr.): Des Moines, Ia., Sept. 24-27; Newton 28, Grinnell 29, Cedar Rapids 30.

A LITTLE BOY CALLED T. Z. Carpenter: Lincoln, Ill., Sept. 26, Springfield 27, Auburn 28, Chester 2, Cape Girardeau 30.

A MILLIONAIRE TRAMP (Fred S. Thomas, mgr.): Minneapolis, O., Sept. 26, 27; Orrville 28; Elroy Oct. 1.

A PAIR OF COUNTRY KIDS (Smith and Parsons, mgs.): Mt. Carmel, Pa., Sept. 30; Ringtown Oct. 2, Hartington 3, March Chunk 4, White Haven 5, Portland 6, Landolt 7.

A POOR RELATION: Toronto, O., Sept. 26, McDonald 28, Washington, Pa., 29; Monacaun 30; Greenville Oct. 2; Scottsdale 3; Mt. Pleasant 4, Braddock 5, Greensburg 7.

RACE FOR LIFE: Cleveland, O., Sept. 25-30; Astoria, Or., Sept. 29; Sandusky 4, Toledo 5-7.

A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): White Hall, N. Y., Sept. 28; Titonaders 27; As Noble Forks 28, Burlington, Vt., 30; Quebec, Can. Oct. 3; Ottawa 5-7.

A ROYAL RIVET (C. A. Holloway, mgr.): Geo. P. Haines and Co., mgrs.; Holly, Mich., Sept. 27; Pontiac 28, Mt. Clemens 29, Wyandotte Oct. 1.

A ROYAL SLAVE (Western: Gordon and Bennett, props.; Robt. E. Stevens, mgr.): Michigan City, Ind., Sept. 26, 27; Warren, Ill., 27; Rockford 28; Kenosha 29; Racine 30; Wausabe, Wis., Oct. 3.

FOND DU LAC 3; Watertown 4, Portage 5, Stoughton 6, Sports 7.

A ROYAL SLAVE (Northern: Gordon and Bennett, props.; Fred Miller, mgr.): Erie, Pa., Sept. 26, 27; Abion 27; Concord 28; Lithbridge 29; Hillsdale 30; Quincy Oct. 2; Hudson 3; Tecumseh 4; Fayette, O., 5; Wauseon 6; Bryan 7; Auburn, Ind., 8.

A ROYAL SLAVE (Eastern: Gordon and Bennett, props.; Chas. G. W. Barker, mgr.): Urichville, O., Sept. 26, Canal Dover 27; Cosmopolis 28; Newark 29; Mt. Sterling Oct. 2; Delaware 3; Bayreut 4; Garretts 5; Keokuk 6; Findlay 7.

A SHEDD LIGHT (Albert Lewis, mgr.): Ottawa, Can., Sept. 26; New York City, N. Y., 27; Burlington 28; Matthews 29, O. 30.

A SUMMER BOY (H. H. Meyers, mgr.): Philadelphia, Pa., Sept. 25-30; Jersey City, N. J., Oct. 2-7.

A THUNDER AWAY PT. (W. Dick Harrison, mgr.): Providence, Kan., Sept. 26, 27; Kansas City, Mo., 28; Madison 29; Emporia 30; Topeka Oct. 1; Ashland 5; Harrison 6; Manhattan 7.

A SLAVE OF THE HILL (Gordon and Bennett, props.; Ed. E. Barker, mgr.): Wheeling, W. Va., Sept. 25-27; McKeesport 28; Parkersburg 29; Adams 30; Jamestown Oct. 2; Beantonside 3; Tyrone 4; Loudawana 5; Middlestown 6; Lancaster 7; York 8; A LOT OF NEWS: Trenton, N. J., Sept. 25-27; Williamsport 28.

A THROUGHOUTER TRAMP (Southern: Harry Darlington, mgr.): Charlottesville, Md., Sept. 26; Gooden 27; Mount City 28; Clarendon 29; Stuart 30.

A THROUGHOUTER TRAMP (Western: C. A. Wilson, mgr.): Denver, Col., Sept. 24-30; Louisville, Ky., Oct. 1-7.

A YANKEE CIRCUUS ON WARS: New York city Aug. 28.

ALABAMA (C. C. Wilcox, mgr.): Atkita, Miss., Sept. 26; Choquet 27; Duluth 28; Hibbing 29, Superior, Wis., 30.

ALIBI, CHARLES T. (A. H. Woods, mgr.): Chicago, Ill., Sept. 18-Oct. 3.

ALLS IN THE WORLD: Scranton, Pa., Sept. 21-28.

AN ARISTOCRATIC TRAMP (B; S. E. Lester, mgr.): Wisconsin, Tex., Sept. 26.

AN ARISTOCRATIC TRAMP (Harry A. Murray, mgr.): Chicago, Ill., Sept. 28; Wellington 27, Pease Creek, Okla., 28; Kingsburg 29; Oklahoma City 30; Guthrie Oct. 1.

AN ORPHAN'S PRAYER (Martin Shanley, mgr.): Birmingham, Ala., Sept. 28; Austin 29; Wrennon 30.

AN ORPHAN'S PRAYER (Martin Shanley, mgr.): San Diego, Cal., Sept. 28; Marlinton 27; Glenview 28; Austin 29; Wrennon 30.

ANGELIN, MARGARET: New York city Sept. 21-24.

ARIZONA: Salt Lake City, U., Sept. 24-27; Ogden 28; Reno, Nev., 29.

ARIZONA (David J. Ramano, mgr.): Salt Lake City, U., Sept. 24-27; Ogden 28; Reno, Nev., 29; San Francisco 30.

AS TOLD IN THIS CITY (W. F. Mann, mgr.): Portsmouth, N. H., Sept. 26, Hartford City 27; Manchester 28; Mansfield 29; Fort Cov. 1; Loganport 2; Kohama 3; Rochester 4; Brand 5.

B. CRIPPLED CHILDREN: Ill., Sept. 18-30.

B. CRIPPLED CHILDREN: Ill., Sept. 18-30.

AT FIRST KINGS (N. O. Higgins, mgr.): Waterloo, Ont., Sept. 26; Monticello 27; Boston 28; Maine 29; New Brunswick 30; Detroit 31; Richmond 32; Albany 33; Danvers 34; Stratton 35; T. PARKMORE, STEVE: San Francisco, Cal., Sept. 26-30.

B. KYLER (Charles and Co., mgrs.): Montreal, Can., Sept. 26; Hamilton, Ont., Oct. 2-7.

SIG HEARTHEAD JEN (Kline and Quinlan, props.; Frank Gammon, mgr.): Mt. Look, Mo., Sept. 24-30; St. Louis 30; St. Paul 31; Decatur 2; Danville 3; Rome 4; Lafayette 5; Cincinnati 6; Merion 7; BIRMINGHAM, FLORENCE (R. S. Fowler, mgr.): Cedar Rapids, Iowa, Sept. 26; Clinton 27; Delmar 28; Ansonia 29; Waterbury, Conn., 30; Raymond 31; New London, Conn., Sept. 29; Waterville, Me., 30; Woonsocket 27; Bangor 28; Biddeford 29; Lewiston 30.

DURY DECK (O. D. Schuch, mgr.): Hamilton, Can., Sept. 26; Niagara Falls, N. Y., 27; Erie, Pa., 28; Buffalo 29; Oswego 30.

EASTERN, MISS ILLINOIS: New York city Sept. 26-Oct. 5.

HICKORY: Pittsburgh, Pa., Sept. 25-30.

HICKORY VALLEY (Eastern: R. H. French, mgr.): Columbia, S. C., Sept. 28; Waverly 27; Hampton 28; Lexington 29; Raleigh 30.

KID SLAVES OF NEW YORK (Charles E. Henry; American Co., props.); Harlem, O., Sept. 26-30.

KIMBLE, BOBBIE: New Haven, Conn., Sept. 27; Hartford 28; Northampton, Mass., 29; Worcester 30.

LADIES OF ALL WAYS (J. H. Wood, mgr.): Milwaukee, Wis., Sept. 25-30.

MUMMAN, HENRIETTA: New Rochelle, N. Y., Sept. 26; Watervory, Conn., 27; Bridgeport 28; New Britain 29; Hartford 30.

OAKEN'S LAST FIGHT (Frank G. Rhoades, mgr.): York, Pa., Sept. 26; Reading 27; Hazleton 28; Atlantic City, N. J., 29; Philadelphia Pa., Oct. 2-7.

DANGERS OF WORKING GIRLS (A. H. Wood, mgr.): Erie, Pa., Sept. 25-30.

DAVID HARDM: New York City, Sept. 25-30; Saguer 27; Bath 28; Rockland 29; Lewistown 30.

HADWOOD DICK (W. L. Gibson, mgr.): Holden-once 27; York 28; Shelburne 29; Quebec 30.

COHR, ALLEN (Kennedy and Westfall, mgas.): Elm, Mich., Sept. 28; Gloucester 27; Lewiston, Me., 29; Trent 30.

ORA THORNE (Eastern: Harry Mayr, mgr.): Lewiston, Pa., Sept. 28; Columbia 27; York 28; Lancaster 29; Lebanon 30; Allentown Oct. 1; Easton 2; Bethlehem 3.

ORA THORNE (C.: Rowland and Clifford, mgrs.): Miami, Ill., Sept. 28; Morris 27; St. Joseph 28; Erie 29; Midvale 30; Rockland Oct. 1; South 4-7; Cambridge 2; Wyoming 4; Monmouth 5; Galena 6; Dayton 7.

ORA THORNE (D. L. F. Ford, mgr.): Pontiac, Mich., Sept. 28; Fremont 29; Jackson 30; Grand 31; Battle 32; Indian 33; Ames 34; Grant 35; Huntington 36; Dearborn 37; Port Huron 38; Ann Arbor 39; Detroit 40.

PRA THORNE (Western: W. T. Cassill, mgr.):

Mississla, Md., Sept. 25, Wallace, Ida. 27, Ward
28, Spruce, Wash., 29, Spokane Oct. 1.
DORA THORNE (B. D. G. Hartman, mgr.): Wel-
lington, O., Sept. 26, Logan 27, Nashville, 28, Athol-
ton, Parkersburg, W. Va., 30, St. Mary's, Pa., Oct.
2, New York City, 3, W. Va., 4, Wheeling, 5-7,
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Oct. 1. Hackett & Marguerite & Bault Sts. Marietta, Ga. Sept. 28. Marie, Mich., & Chesapeake & Potomac 7.

THE RING TO THE HOORRAH: Boston, Mass., Sept. 11-20.

THE HOLY CITY (Eastern): Gordon and Barrett, mngs.; New York, mngs.; Tiffin, O. Sept. 20. Akron 27. Taylor, mngs.; Albany 27. Laramie 30. Astabula Oct. 2. Niles & Youngstown 4. Sharn, Pa., & Rochester & Butler 7. Lacomb 8.

THE HOLY CITY (Western): H. M. Blackall, mngs.; Monmouth, Ill., 23. Ft. Madison, Ia., 27. Keokuk 28. Canton, Ill., 29. Quincy 30. Ottumwa 31. Oct. 2. Ocala 5. Washington 4. Burlington 6. Davenport 7.

THE HOODLUM GIRL: Monticello, Ind., Sept. 23. Veedersburg 27. Oxford 28. Ottumwa 30. LaPorte 30. Rochester Oct. 3. Ft. Wayne 5. & Valparaiso 6.

THE HOUSE OF MYSTERY (Midwestern Brothers Amusement Co., mngs.): Chicago, Ill., Sept. 23.

THE HUNTLER: Nashville, Ind., Sept. 24.

THE IRISH PAWNBROKERS: Stevens Point, Wis., Sept. 24. Eau Claire 27. Black River Falls 28. Grand Rapids 30. Merrill 30.

THE LUCKY KILLA (Waller Fessler, mng.): New York city, Sept. 26.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mngs.): Newark, N. Y., Sept. 25-30. Brooklyn Oct. 2-7.

THE LITTLE HOMESTEAD (Wm. Macouley, mng.): Albany, Ia., Sept. 25. Oranston 27. Clarinda 28. Corning 30. Council Bluffs Oct. 1. Shenandoah 2. Ironton 3. Beatrice, Neb., & St. Joseph, Mo., 4.

THE LITTLE RED SCHOOLHOUSE (J. A. W. Waller, mng.): New York city, Sept. 26.

THE MIDNIGHT FLYER (Ed. Anderson, mng.): Chicago Junction, O., Sept. 27. Upper Sandusky 28. Kenton 29. Mansfield 30.

THE MISSOURI GIRL (Eastern): Geo. Badoe, mngs.; Newark 1. Chicago 2. Fulton 3. Baldwinville 4. New York city, Sept. 26.

THE MISSOURI GIRL (Western): Marie H. Norton, mngs.; Grand Rapids, Minn., Sept. 28. Bemidji 27. Thief River Falls 29. Crookston 30. Grand Forks 31. Duluth 1. Le Sueur 2. Park River 4. Conway 5. Laramie & Michigan City 6.

THE MOONSHINER'S DAUGHTER (Roy Kingston, mng.): Washburn, Wis., Sept. 26. Duluth, Minn., 27. Escanaba, Mich., 28. Manistique 30. Sault Ste. Marie, Mich., 1. Sault Ste. Marie, Mich., 2. Sault Ste. Marie, Mich., 3. Boyne City & Kalkaska 5. Traverse City & Ledington 7. Muskegon 8.

THE MINNETY AND NINE: Bridgeport, Conn., Sept. 24. 27. Paterson, N. J., 28-30. New York city Oct. 1-7.

THE OLD CLOTHES MAN: Alexandria, Ind., Sept. 20. Muncie 27. Kokomo 28. Logansport 29. Marion 30. Bluffton Oct. 2. Decatur 3. Hartford City 4. Tulsa City 5.

THE PRIGONAL SON: New York city Sept. 14-in default.

THE PUMPKIN HUNKER (W. T. Dorthick, mng.): Lamar, Mo., Oct. 13.

THE RADIO-COMIC GOVERNESS: Baltimore, Md., Oct. 1-7.

THE SHADOW BEHIND THE THRONE (Leonardo Cordova, mng.): Pittsburgh, Pa., Sept. 25-30. Philadelphia Oct. 2-7.

THE SIGN OF THE CROSS (Wade L. Morton, mng.): Chicago, Pa., Sept. 22. Tyrone 3. Barnesboro 4. Blairsville & Leedsville 6.

THE SIGN OF THE FOUR (Berger and Caserio, mngs.): Providence, R. I., Sept. 25-30. Boston Oct. 1-7.

THE SIGN OF THE FOUR (Campbell Stratton, mng.): Mauch Chunk, Pa., Sept. 25. Nanticoke 27. Mahanoy City 28. Shenandoah 29. Gettysburg 30.

THE SIGN OF THE FOUR (C. O. McCahey, mng.): New York city, Ind., Sept. 28. Alexandria 27. Elwood 28. Marion 29.

THE SQUAW MAN: Wilmington, Del., Sept. 28. Harrisburg, Pa., 27. Altoona 28. Johnstown 29. Wheeling, W. Va., 30. Cincinnati, O., Oct. 2-7.

THE TRAIN ROBBERS (Ben Le Rush, mng.): Reed City, Mich., Sept. 24. Elm St. John 28. Lansing 30. Grand Lodge Oct. 2. Charlotte 3. Brownsville & Jackson 7.

THE TRUTH TELLER (Fred G. Berger, mng.): Washington, D. C., Sept. 25-30. Baltimore, Md., Oct. 1-7.

THE TWO SISTERS: Haverhill, Mass., Sept. 28. Lewiston, Me., 27. Gardiner 28. Augusta 29. Bangor 30.

THE TYPEWRITER GIRL: Jeanette, Pa., Sept. 28. Uniontown 27. Connellsville 28. Scottsdale 29. Irwin 30. Pittsburgh Oct. 2-7.

THE VOLUNTEER ORGANIST: Kansas City, Mo., Sept. 24-30.

THE WARDSON SON: Jackson, Mich., Sept. 28. Lapeer, Mich., Sept. 28. West Branch 27. Bay City 28. Standish 29. Midland 30.

THE WOMAN IN THE CASE: Newburgh, N. Y., Sept. 28. Batavia 27. Saratoga 28. Glens Falls 29. Gloversville 30. Catskill Oct. 2. Auburn 3. Geneva & Corning & Glens & Rotterdam 4. Olean 5.

THE WOMAN ADELAIDE (Francis Hime, mng.): Beaver Falls, Pa., Sept. 24. Greensburg 27. Wheeling 28. Erie 29. Kanawha 30. Coshocton 31. Buffalo, N. Y., Oct. 2-7.

TRACKED AROUND THE WORLD (A. H. Woods, mng.): Trenton, N. J., Sept. 28. Plainfield 30. Elizabeth Oct. 2-7.

RESCOTT VIRGINIA DREW (Gus Shipman, mng.): Homeville, N. Y., Sept. 28. Schenectady 27. Amsterdam 28. Gloversville 29. Watertown 30. Oswego Oct. 2. Brockville, Can., & Kingston 4. TROY (Porter, mng.): Plattsburgh, N. Y., 7. Mich., Sept. 28. Cadillac 29. Battle Creek, Mich., Sept. 28. Benton Harbor 30. South Bend 31. Oct. 2. Michigan City & Coldwater, Mich., 4. Hamlet 5. Elgin, Ill., & Madison, Ind., 7. Spring Valley Oct. 1. Toledo 2. Bloomington 3. Kensington & Terre Haute, Ind., & Logansport 7.

TWO LITTLE TRAMPS: Topeka, Kan., Sept. 28. Harrisonburg 27. Peachy 28. Eldorado 29. Wichita 30.

UNCLE DANIEL: Birmingham, Ala., Sept. 25-30. Nashville, Tenn., Oct. 2-7.

UNCLE JOON PERKINS (Western): H. H. France, mng.; Amesbury, D. C., Sept. 28. Woolly 27. New Westminster, B. C., 28. Mount Vernon, Wash., 30.

UNCLE JOON PERKINS (Eastern): H. H. France, mng.; Jacksonville, Fla., Sept. 28.

UNCLE TOM'S CABIN (A. W. Martin's, mng.): Martin, mng.; Creston, Ia., Sept. 28. Council Bluffs 30. Plattsmouth, Neb., Oct. 2. Atlantic, Ia., 30.

UNCLE TOM'S CABIN (Stinson's, Western): Wm. Kibbe, mng.; Beldrie, O., Sept. 28. Cambridge 27. Marietta 28. Jackson 29. Canton 30.

UNCLE TOM'S CABIN (Stinson's, Central): John L. Stinson, mng.; Greenwald, N. Y., Sept. 28. Canfield 27. Whitehall 28. Rutland Vt., 30.

UNCLE TOM'S CABIN (Western): Gus Park, mng.; Olean, Kan., Sept. 28. Ocala 27. Iola 28. Pittsburg 29. Joplin 30.

UNDER SOUTHERN SKIES (Western): Harry Paul Parker, mng.; Bellows Falls, Vt., Sept. 28. Brattleboro 29. Hudson, N. Y., 29. Poughkeepsie 30.

UNDER SOUTHERN SKIES (Western): Harry Paul Parker, mng.; Hingham, Wash., Sept. 28. Ocean View 27. Bremerton 29. Portland, Ore., 30. 30.

UNDER SOUTHERN SKIES (Central): Harry Paul Parker, mng.; Frankfort, Ind., Sept. 28. Lafayette 27. Danville, Ill., 28. Hooquon 29. Bloomington 30.

VAIRS OF NEW YORK (Frank Borman, mng.): Bellefonte, O., Sept. 28. Tulsa City, Ind., 27.

VALERIE BLANCHE (Wagoner and Keady, mngs.): St. Louis, Mo., Sept. 24-30. Indianapolis 28.

VALERIE BLANCHE (Wagoner and Keady, mngs.): Oct. 2. Dayton, O., & Toledo 4. Detroit, Mich., 5-7.

WARRIED, DAVID: New York city Sept. 2-in default.

WEDDED AND PARTED (Eastern): Sullivan, Harris and Woods, mngs.; Baltimore, Md., Sept. 25-30. Philadelphia, Pa., Oct. 2-7.

WELCHER (Wagoner City, Me., Sept. 24-30.

WEST AND VOICES: Camden, N. J., Sept. 25-28. Raritan, Pa., 29.

WHEN KNIGHTHOOD WAS IN FLOWER (Kane, Shipman and Colvin, mngs.): Crookston, Minn., Sept. 28. Winthrop, Minn., 27. 28. Crafton, N. D., 29. Grand Forks 30. Watertown Oct. 2. Fargo 3. Valley City & Minot 4. Grand Forks 5.

WHEN WOMEN LOVE (Frank W. Hime, mng.): Port Plain, N. Y., Sept. 28. Cambridge 30. Harrisonburg 30. New Berlin Oct. 2. Norwich & Whitman's 30.

WHIMPER WALKER: York, Neb., Sept. 28.

WHEN WE WERE TWENTY-ONE: Frank, N. H., Sept. 28. Laconia 27. Concord 28. Nashua 29. Portsmouth 30.

WHEN GIRLS LEAVE HOME (Central): James and Sullivan, mngs.; Baltimore, Md., Sept. 28. Camden, N. J., Oct. 3-4. Wilmington, Del., 5-7.

WHY WOMEN SIN (Jack F. White, mng.): Laramie, Wyo., Sept. 28. Ravenna 27. Buck Spring 28. Park Rapids 29. Ogdun 30. Salt Lake Oct. 1-4. Pocatello 5.

TITLE IN NAME ONLY (Gardner, mng.): Greenfield, O., Sept. 28. Hamilton 27. Greenfield, Ind., 28. Terre Haute 29. New Albany 30. Evansville Oct. 1.

ILLARD (A. Chas. A. Moore, mng.): Montreal, Can., Oct. 2-7.

ILSON, AL. H. (Midway R. Kille, mng.): St. Louis, Mo., Sept. 24-30.

JOHN FORTSON: Birmingham, Ia., Sept. 28.

JOKE AND ADAMS: Brooklyn, N. Y., Sept. 25-30.

STOCK COMPANIES

W. H. R. 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2

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...baths, and all are *OUTSIDE* rooms.
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AMSTERDAM, N. Y.
WEEK NOVEMBER 27th.

For first class Banquets

GEO. M. CUMPHREY

GEO. McCULLY, Mgr., Opera House.

SHEPARD'S MOVING PICTURES (Southern: Geo. W. Downing, mgr.): Brunswick, Ga., Sept. 28. Jacksonville, Fla., 27. Sultana 28. Thomasville 29. Albany 30. America, Ga., Oct. 2. Columbus 3. Montgomery, Ala., 4. Pensacola, Fla., 6. 7. Mobile 8. Bolivar 9. Hattiesburg, Miss., 10. 11. **SHEPARD'S MOVING PICTURES** (Ed. M. Beeman, mgr.): Atlantic City, N. J.,—indefinite.

SLAFER AND HIS BAND (William Slafar, mgr.): Brighton Beach, N. Y., June 9—indefinite.

SOURA AND HIS BAND (J. H. Soura, mgr.): Duluth, Ia., 25. Waterloo 26. Fort Dodge 27. Sioux City 30. Omaha, Neb., Oct. 1. Kansas City, Mo., 2-7.

(Received too late for classification.)

DE VOSS, FLOIDA (J. B. Rotnour, mgr.): Jefferson, W. Va., Sept. 25-30. Columbus Oct. 2-7.

FATTY FELIX (Burt Jacobs, mgr.): Morris, Ill., Sept. 30. Juliet Oct. 1. Rochelle 2. Freeport 3. Amboy 4. Kewanee 5. Bushnell & Bloomington 7.

FISK STOCK (T. B. Stone, mgr.): Paris, Tenn., Sept. 28. Bowling Green, Ky., 27, 28. Hopkinsville 29. 30. Evansville, Ind., Oct. 1-4.

GRAPEWIN, CHARLES (Pittsburgh, Pa., Sept. 26-30. Buffalo, N. Y., Oct. 2-7.

HARTIGAN-PHILCHETTE (Geo. L. Marion, mgr.): Duluth, Minn., Oct. 1. Burlington 5-7.

HENRY'S, MI. MINSTRELS (Erie, Pa., Sept. 27. Conneaut O. 28. Dunkirk N. Y., 29. Gowanda 30.

HIS HIGHERNESS THE REY (Walter Lindsay, mgr.): Iola, Kan., Sept. 28. Fort Scott 27. Cheate 29. Collins 29. Parsons 30. Pittsburgh Oct. 1. Joplin, Mo., 2. Clinton 3. Jefferson City 4. Booneville 5. Moberly 6. Kirksville 7. Quincy, Ill., 8.

HOOLIGAN IN NEW YORK (France and Brown, mgrs.): Taylor, Tex., Oct. 7. Humbie 2. Navasota 3. Baylor 4. Austin 5.

HOWE'S MOVING PICTURES: Cumberland, Md., Oct. 4.

KINGSLEY-RUSSELL: Centerville, Ill., Sept. 25-30. Montgomery City, Pa., Oct. 2-7.

KIRKAL, MAGICIAN: Dudley Meadow, mgr.: Buffalo, N. Y., Sept. 25-30. Toronto, Can., Oct. 2-7.

MASON, LILLIAN: Gerard, Kan., Sept. 25, 26. Chanute 28-30. Pittsburgh Oct. 2. Weir City 3. Parsons 4. Overland Park 5. Independence 6.

MORE STOCK: Paola, Kan., Sept. 25-30. Emporia Oct. 2-7.

MY WIFE'S FAMILY (Western: W. McGowan, mgr.): South Bend, Ind., Sept. 27. Flint, Mich., 30. Bay City Oct. 1.

NEW YORK PLAYERS: Lake City, Minn., Sept. 26-3. Farhanut Oct. 3-4. Anoka 5-7.

OLD ARKANSAS (V. E. Lambert, mgr.): Dennison, Ia., Sept. 28. Onawa 29. Elk Point Oct. 3. Sioux Falls, S. D., 4.

OVER NIAGARA FALLS (B. Rowland and Clifford, props.): Cairo, Ill., Sept. 30. Charleston, Mo., Oct. 2. Carthageville 3. Kenneth 4. Paragould 5. Batesville 6. Little Rock 7.

RATHBURN GINN (Bill Daly, mgr.): Vineland, N. J., Sept. 25-30.

RIP VAN WINKLE (Eastern: Chas. P. Ellor, mgr.): Greenup, Ill., Sept. 28. Newton 29. Olney 30. Grayville Oct. 2. New Harmony 3. Paysonville 4. Mt. Vernon 5.

SHARPLEY THEATRE (Add T. Sharpley, mgr.): Helena, Mont., Oct. 1-4.

THE HONEYMOON: Lancaster, Pa., Sept. 28. Lebanon 29. Middleton 30. Hanover 31. Columbia 32. Osgoodville Oct. 2. Carlisle 3. Bloomsburg 4. Lewisburg 5. Lewistown 6. Tyrone 7.

THE ISLE OF BONG BONG (R. C. Whitney, mgr.): Hamilton, Can., Oct. 2. Chatham 3. St. Catharines 4. Jamestown, N. Y., 5. Erie, Pa., 6. Akron, O., 7.

THE LITTLE GIRL (R. C. Whitney, mgr.): Coldwater, Mich., Sept. 28. Jackson 27. Ft. Wayne, Ind., 26. Van Wert O. 28. Mt. Marys 30. Huntington, Ind., Oct. 2. Wabash 3. Peru 4. Loganport 5. Frankfort 6. Lafayette 7.

THE LITTLE GIRL (R. C. Whitney, mgr.): Buffalo, N. Y., Oct. 3-4. Niagara Falls 5. Rochester 6, 7.

THE PRICE OF LOVE (Wood and Stout, mgrs.): Hastings, Mich., Sept. 27. Kalamazoo 28. Okemos 29. Portand 30. Brighton 31. Fording Oct. 2. Johns 3. Owosso 4. Ithaca 5. St. Louis 6. Mt. Pleasant 7.

THOU SHALT NOT KILL (Frederick Schwartz, mgr.): Hutchinson, W. Va., Sept. 28. Frederick 30. Martinsburg 31. Va., 29. Durbin Oct. 2. Elkins 3. Philippi 4. Buchanan 5. Parkersburg 6. Middleport O. 7.

UNCLE JOHN SPRUCKY (J. P. Donohue, mgr.): Lebanon, O., Sept. 27. Walnut 28. Circleville 30. Chillicothe 31. Wellston 3. Ironton 4. Huntington W. Va., 7.

WAS SHE TO BLAME? (J. G. Steitz, mgr.): Van Buren, Ark., Oct. 11.

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OPEN TIME.

CONNECTICUT—Detroit—Opera House, Oct. 10-14. 17-21. 24-28.

ILLINOIS—Bloomington—Grand Opera House, Nov. 1. Oct. 6-9. 12-15. 18-21. 24-27. 30-31. 1-4. 9-11. 22-25. Feb. 12-15.

Kewanee—McNair's Opera House, Oct. 30. 31. Nov. 1-3. 11-28. 29. Dec. 1-2. 4-6. 11. 27. 28. 1-4. 12-15. Feb. 2. 12. 14-17. 19. 21. 22-29. March 1. 2. 3. 4. 8. 9. 10. 25-27. 29. 30.

INDIANA—Indianapolis—Harvey Threll's Opera House, Oct. 3-14. Nov. 1.

Evansville—People's Theatre, Nov. 19. Dec. 10. 12. Jan. 26. Feb. 18. 25.

Grand, in Oct. Nov. Dec.

Ellettsville—Grand Broadway Theatre, Nov. 28. 30. Dec. 17. Feb. 18.

MISSOURI—St. Louis—Paddock Opera House, Oct. 2. 3. 9. 10. 19. 25-28. Nov. 6-8. Dec. 2-8.

OHIO—Mineral City—Davis Opera House, 1a Oct. 2-10.

PENNSYLVANIA—New Kensington—Opera House, Oct. 7. 11. 14.

Butler—Marble Theatre, Oct. 2. 4. 5. 17-22.

Lancaster—Opera House, in Oct. Nov.

Lafayette—Marble's Theatre, Oct. 2. 3. 5. 7. 12. 14. 16-18. 20. 21. 25. 27-31. Nov. 2-7. 10-14. 16-22. 24. 26. 28. 30.

Mahoning City—Kaler's Grand, Oct. 3-7.

Warren—Opera House, Oct. 7. 14. 21. 28.

Reading—Grand Opera House, Oct. 14-18. 20-23.

WEST VIRGINIA—Huntington—Theatre, Nov. 6. 7. 12. 13. 21-22. Dec. 2. 12. 14. 25. Jan. 1-4. 6. 9. 11. 12. 15-18.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1871.]

The Organ of the American Theatrical Profession

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HARRISON GREY FISKE, PRESIDENT.

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HARRISON GREY FISKE,
EDITOR.

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Largest Dramatic Circulation in the World.

AN IMPOSTOR.

A person presenting a card bearing the name of "Henry Cohn," with the false legend "With THE DRAMATIC MIRROR" added, has assumed to represent this journal to persons associated with theatres, particularly on the East Side of New York. This Cohn, if that is the person's name, has no connection whatever with THE MIRROR, and thus it is plain that his representations have a basis of intentional fraud.

"SOCIAL SERVICE."

The daily newspapers last week chronicled a happening of special interest to the profession of the theatre. It was the sailing of a member of the American Institute of Social Service—which may be a branch of the American Institute of Social Science—accompanied by his wife, for a tour of France, England, Scotland, Italy and Spain, "to make a special study and prepare a report on popular dramatic surroundings."

This purpose would seem to be somewhat indefinite were it not explained more fully in the articles describing the sailing of this member of the American Institute of Social Service. "It is hoped," it was added, "that the great theatres of Europe will revolutionize the working life of actors. The completed plan contemplates, for the use of actors, traveling picture galleries for dressing-rooms, monthly exhibits of historic casts, rest rooms, dining-rooms and music rooms. The subjects of sanitation, heating and advanced architecture—everything that will aid in bettering the physical life and widening the artistic surroundings of players—will also be considered. It is also proposed in the countries visited to learn the views of all great sociologists along the lines laid down."

Surely, here is a noble work—and a great work—for the remote benefit of the profession of the theatre. It is to be hoped that this member of the American Institute of Social Service, accompanied by his wife, may get free access to all the theatres of the various countries to be visited, not only for the purpose of gathering data and suggestions to assist in bettering the physical life and widening the artistic surroundings of players, but for incidental entertainment in the course of the task here described.

There can be no doubt, if the American In-

stitute of Social Service should even but partially succeed in the plan outlined, that the working life of actors would indeed be revolutionized. The traveling picture gallery for a dressing-room would indeed be an innovation, when the darksome, bare and cold dens in which so many players have to dress are considered. The only drawback to the traveling picture gallery idea might be that its attractiveness would tend to set the actor's mind a-wandering, and lead him to lose his lines; or perhaps it might give him an erroneous idea of his own importance, and lead him to scorn the call-boy and give no heed to his cue. Such an innovation might, in fact, put the actor, in the fancy of the moment, on the plane of the millionaire and other privileged persons, and lead to public disappointment; yet it is worth trying, all things considered.

It is not stated just how the "monthly exhibitions of historic casts" are to be made and managed, but such exhibitions, in these days of casts that give no suggestion of becoming historic, would serve in almost any form aside from the ancient pictures of famous players in character, as such illustrations—to say nothing of the peculiar modes of dressing parts that once prevailed—are hardly up to latter-day art. A series of wax figures—made interchangeable, after the manner of Mrs. JAWLEY's—to the dressing of which modern skill might be applied, would better serve the purpose, if the actors for whose benefit they are intended could be induced to attend the exhibition. The historic cast item really is a stroke of Social Service genius if it may be worked right, as no doubt it will be.

There is vast promise, too, in the "rest rooms, dining-rooms and music rooms." These particulars ought to appeal vividly to the imaginations of the rank and file of the player army that are subjected to all sorts of body-shaking and nerve-racking conveyances, at all hours of the day and night, only to be abused at their journeys' ends by limited and indigestible foods, either uncooked or overdone, and served by barbarians—to say nothing of tavern rooms that give out on the practicing headquarters of village bands, or a boarding-house whose star imagines that he can play the flute. By all means, the rest rooms, dining-rooms and music rooms are sadly needed.

Sanitation, heating and advanced architecture, of course, while quite as desirable from various viewpoints, do not touch the comfort of the traveling player so nearly as do the other matters. The player, of course, would prefer modern sanitary mechanism in place of the crude apparatuses he encounters in rural and urban communities that are a little backward in what are known as "improvements." And in winter—when he travels most—he would infinitely prefer a fire now and then where no such detail of comfort is possible. Beyond this, undoubtedly, he would prefer to gaze on the impressive beauties that architecture at its best presents, rather than to contemplate the grotesqueries of building and decoration that the occasional Town Hall or "Opera House" enforce. In place of these imperfections, of course, it will be comparatively easy for the American Institute of Social Service to erect here and there, or everywhere, replicas of the noblest architectural examples for the visual pleasure of actors, and, incidentally, of everybody else. In truth, the American Institute of Social Service has undertaken a beneficent work, and this none of the "great sociologists" can successfully dispute or deny.

A BOLD LIBRARIAN.

It is perhaps unfortunate that the present good opinion which GEORGE BERNARD SHAW must have of New York, if not of America—for such things are reflective—based on royalties he is receiving, should be subjected to shock, if not to reversal, through the action of ARTHUR E. BOSTWICK, who is at the head of the circulating department of the free libraries of Manhattan, and who does not approve of Mr. SHAW's plays, and has eliminated them from the list of books which the youthful are permitted to peruse. Mr. BOSTWICK says:

It is all right for people of mature years to read SHAW, but children are better off without him. His attacks on existing social conditions are very radical and are almost certain to be misinterpreted by children. Take Man and Superman, for example. Supposing that play fell into the hands of a little East Sider. Do you think it would do him any good to read that the criminal before the bar of justice is no more of a criminal than the magistrate trying him? Do you think that would tend to lower the statistics of juvenile crime? I believe not, and for that reason have kept Man and Superman off the open shelves.

There is a pleasure not unmixed with something like dread in the expectation as to Mr. SHAW's delivery on this matter. If he does not stand Mr. BOSTWICK on his head—as he toady-turves most things that have long carried common respect—he will

do worse. Maybe he will write a comedy or a tragedy with a public library for its locale and a Yankee librarian as its villain-hero. Surely, something fearful or enjoyable may be expected in the premises.

In an editorial on this matter the New York Times says, with reference to the particular confusion of the moral idea of the young East Sider that Mr. BOSTWICK charges to SHAW: "Very well. SHAKESPEARE has said the same thing better, as he has similarly said most of Mr. SHAW's good things. 'Handy dandy; which is the Justice, which is the thief?' Is it possible that Mr. BOSTWICK puts King Lear on this restricted list?"

But the Times forgets a very important matter. SHAKESPEARE is no longer read by anybody—thanks to SHAW—while SHAW is read by everybody, save, perhaps, the few young persons whose moral equilibrium Mr. BOSTWICK has set himself out to preserve.

LETTERS TO THE EDITOR.

Julia Dean's Unmarked Grave.

New York, Sept. 23.

To the Editor of The Dramatic Mirror:

Sir.—How few members of the theatrical profession, as well as old-time theatregoers, are aware of the fact that the once beautiful and gifted artist, Julia Dean, lies in an unmarked grave? I feel certain that as soon as it is known such is the fact steps will be taken to place a suitable monument over her remains. In Laurel Grove Cemetery, Port Jervis, N. Y., lay the remains of the fairest Julia ever seen on the American stage. The site overlooks a lake in the cemetery and is a sunken mound, with nothing to show to the passer-by whose remains lie there. Julia Dean was born in Pleasant Valley, N. Y., July 21, 1850, and died in New York May 19, 1896. Her remains were first placed in a receiving vault in Marble Cemetery, Second Street, this city, and finally transferred to Laurel Grove Cemetery.

Julia Dean first acted in New York on May 13, 1866, at the old Bowery Theatre, as Julia in The Hunchback, and for thirteen nights she filled that immense theatre to overflowing. The stock company was a company of artists—John R. Scott, Yachan, Gladway, E. L. Davenport, Mrs. Phillips, Madeline, Plummer, Mrs. W. S. Jones and others of note. Julia Dean was one of the most luminous stars of the country and one of the best paying stars of the period, drawing as well as Edwin Forrest. Versatile, being particularly good in the comedies, she was graceful and magnetic, with all the natural qualifications necessary to insure her a brilliant dramatic future, she was eclipsed by the press, applauded by the people and adored by the gallery gods. A perfect mistress of her movements, she trod the stage as if she were born on it. She had a distinct and clear enunciation. In fact, the merits of this actress were great, the success she met with uncommon, and the attention paid her by the public was full of respect. The symmetry of her person was captivating. Her voice was peculiarly happy from having a strength of feature without the least propensity to coarseness; on the contrary, so well harmonized were her features that most people thought her more beautiful than she was. So great, too, was the flexibility of her countenance that it marked the instantaneous transition of passion, with variety and effect that never tired the eye. She was married to Dr. Arthur Hayne, of Charleston, S. C., Jan. 20, 1868. He was the son of Dr. Charles Hayne, who was so effective a surgeon, and she was married to him in the city of New York. She was divorced from Hayne in the Salt Lake City courts on the ground of non-support. She was then married to James Cooper, of this city.

When the old Broadway Theatre, at Pearl and Anthony streets, opened for the season on Aug. 20, 1862, Julia Dean acted Julia to the Master Walter of F. R. Conway. She was also the star at this house June 1, 1862, acting Julia in Fanny. The Stranger, Love's Sacrifice, Love, The Wife and the Paragon. She resided there Sept. 5, the same year, as Julia, with E. L. Davenport as Sir Thomas Clifford and F. R. Conway as Master Walter. The company of the Broadway was a strong one and consisted of Thomas Barry, F. R. Conway, Harry Whiting, Glover, William Davidge, E. L. Davenport, Langman, Henry Duff, Madeline Vernon, Bernard Abbott and Henry, and the Goughenham Sisters. During this engagement Miss Dean acted in The Jealous Wife, Fanny, The Lady of Lyons, Love, The Wife and the Paragon, and The Duke of Fausberg, or, The Foundling of Paris. She came again to this theatre Nov. 21 and was again the star here April 1, 1864. She returned to the old Broadway as a star when the season opened Dec. 18, 1864, under Edward Eddy's regime, and appeared as Fanny in Eddy's Comedy, with D. C. Anderson as Colonel Dumas, J. J. McCloskey as the landlord, and Mrs. G. C. German as Madame Deschamps.

When Henry Willard and Harry Rhyne opened the New York Theatre and Metropolitan Opera House, at the corner of the Winter Garden Theatre on Sept. 13, 1864, Julia Dean was the star and acted Fanny. She again appeared at this theatre on June 6, 1866. On June 21 she appeared as Madam Hatty to George W. Jamison's Uncle Tom, with G. B. Harris, Bill as Richard, Sara Stevens as Daisy, and Harry Jordan as Pete, in Jamison's original drama, The Old Plantation; or, Real Uncle Tom. For her farewell benefit on June 22 Julia Dean acted Mrs. Chillingham in A Morning Call, and Katherine to Barton Hill's Petruchio.

On July 6, 1867, Miss Dean appeared at the Broadway (Wallack's) Theatre, at Broadway and Broome Street, as Julia to McKee Rankin's Sir Thomas Clifford, and on Feb. 15, for the first time in this city, as Anne Calverly in The Woman in White. During this engagement she also acted in Adrienne, Griselda, Medea, and The Jealous Wife. She reappeared at this theatre on Oct. 14 in The Duke of Wager, supported by Frank Lawler, and for her second week appeared in The Wife and the Paragon, and The Duke of Wager, etc., making her last appearance in New York in The Love Chase. After the birth of her first child, in the second marriage, she was recovering, when she said to her attendant: "Throw open the window, I want to see the stars before the winter comes." Julia Dean was dead.

COLUMB. T. ALLISTON BROWN.

Henry H. Dixey's Suggestion.

New York, Sept. 20.

To the Editor of The Dramatic Mirror:

Sir.—Louis Aldrich's Birthday comes Oct. 1. Don't you think the Actors' Home should do something for the Actors' Birthday? He was a great worker in the good cause and I for one would do anything to show that he is not entirely forgotten. Yours,
HENRY H. DIXEY.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, im pertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

F. O. L. Camden, N. J.: That Lam of Lowlies was first produced on the American stage at the Adelphi Theatre, Chicago, in 1878.

N. D. Wilkes-Barre, Pa.: 1. Jenny Lind gave her first concert in New York, Sept. 11, 1850, under the management of P. T. Barnum at Castle Garden. 2. Pike's Opera House, now the Grand, was first opened Jan. 9, 1864.

H. R. Baltimore, Md.: (1) Valmore, the "instrumental man" (Deer J. Bonaparte), died at Worcester, Mass., March 24, 1900. (2) Amelia Bingham played Josephine in At the White Horse Tavern. (3) Checkers was first produced at Springfield, Ill., March 12, 1903.

C. L. Tombstone, Ariz.: 1. Charlotte Cushman appeared as Romeo at the Princess Theatre, London, in 1855. 2. The Westminster Aquarium in London was opened in 1876. 3. The Kralffy Brothers terminated their management of Niblo's Garden on March 10, 1877.

S. T. F. Knoxville, Tenn.: 1. Shakespeare became John Pierpont of Blackfriars Theatre in 1550. 2. The School for Scandal was produced in 1777 at the Drury Lane Theatre, London. 3. The Astor Place Riot was in 1846. 4. The famous Ragnie Wells Theatre was first opened in 1767. 5. The American company in Secret Service first appeared in London at the Adelphi Theatre in 1867.

PERSONAL.



IRWIN.—Here is a characteristic portrait of May Irwin, who is pleasing theatregoers on the Pacific Coast with her humor.

WOODSON.—Mr. and Mrs. Emmet Leake Woodson announce the engagement of their daughter Elizabeth to Dent Hayes Robert, of San Francisco.

POTTER.—Mrs. James Brown Potter is preparing to appear in a new musical drama, The Murder of Rizzio, in which she is to play Mary Queen of Scots. She has just closed her recitation tour, and is living with her mother, Mrs. Urquhart, at the Swan Hotel, Staines Bridge, London.

CAINE.—Hall Caine, accompanied by Derwent Hall Caine and W. R. Hall Caine, arrived on the Umbria Sept. 23. He is tired after rehearsing the London production of The Prodigal Son, but intends devoting his stay to the interests of the American presentation and looking after his publishing. He denies he intends to write a novel on the American millionaire.

MARLOWE.—Julia Marlowe sprained her ankle in Cleveland Saturday, but managed to get through The Merchant of Venice with only a slight limp.

FISK.—Clinton B. Fisk, the well-known newspaper man of this city, who was connected with the Proctor theatres last Spring as press agent, disappeared on Saturday, and a general alarm has been sent out for him. His wife, May Isabel Fisk, the monologist, arrived from Europe on Saturday, and it is supposed that Mr. Fisk started to the dock to meet her. He had been suffering from a mental affliction for several months past, and was discharged from a sanatorium on Long Island a few days ago.

MENTZ.—Claire Mentz, who took Madame Schumann-Heink's place in Love's Lottery last week when the prima donna became ill, has signed a five years' contract with F. C. Whitney to star in a new opera by Julian Edwards.

O'CONNOR.—Mrs. T. P. O'Connor arrived in New York last Wednesday to remain in the city several weeks as the guest of Mary Van Buren. She expects to have some of her plays produced in New York in the near future.

FARRAR.—Geraldine Farrar has signed a contract for three years, beginning in 1906, with Heinrich Conried, for the Metropolitan Opera House.

HARCOURT.—Robert Vernon Harcourt is the author of An Angel Unaware, with which Fanny Brough started her season at Terry's Theatre, London, recently, and a younger son of the late Sir William Harcourt. He is a youthful playwright, for he is only twenty-seven years of age, being a year younger than Hubert Davies.

HAWTREY.—To the London papers Charles Hawtreay denies the rumor that he is coming to America again.

IRVING.—Sir Henry Irving will start his promised tour at the Lyceum Theatre, Sheffield, England, Oct. 2, and end it at the Royal Theatre, Manchester, Dec. 4.

CLAPHAM.—Harry J. Clapham, the well-known minstrel manager, is the Republican nominee for Alderman in the Fourth Ward of Schenectady, N. Y.

REJANE.—Madame Réjane was injured slightly in an automobile accident which occurred Sept. 20 near Modena. The machine in which she was traveling struck a parapet while endeavoring to avoid a collision with a dray and was much damaged. Madame Réjane, who suffered some bruises, continued her journey by train.

LOTTA.—Lotta is endeavoring to establish her rights to about \$80,000 entrusted by her years ago to Edwin S. Fretwell, now deceased, and formerly president of the American Bank and Trust Company of Marin County, Cal.

BLAUVELT.—Madame Lillian Blauvelt is announced to appear at Wallack's Theatre in the new comic opera, A Rose of Grenada. She will follow Otis Skinner's brief engagement in The Duke of Grammont.

REHAN.—Ada Rehan will not appear in Bernard Shaw's play, Captain Brassbound's Conversion, this season. She is not ill, but she has not regained her normal strength since an operation for appendicitis she underwent last Spring, and intends to rest for several months before resuming work. Whether Mr. Shaw will permit another star to play Lady Cicely has not been determined, nor have the Shuberts decided that they wish to produce the play without Miss Rehan.

SHAW.—Bernard Shaw sent a characteristic answer to Charles Dillingham, who called a report of the success of Man and Superman to the author. Mr. Shaw cabled back: "Keep calm; my plays always succeed with first-rate acting."

WHITTELEY.—White Whittlesey has invested in San Francisco real estate and will make that city his future home. He remains under the management of Balasco, Mayer and Price for at least four years more.

THE USHER



The reported attempts of the Theatrical Trust to fix its tentacles on London and British amusements have led to some amusing developments—or at least rumors. One or two members of the Trust, to distract attention from the general purpose, and hoping, no doubt, to confuse opinion, have given it out that the Trust idea already is at work in England along lines more oppressive than any that have been alleged as the result of the combination in this country. This discovery is original, and brings to mind the traditional cry of "Stop thief!"

Of course if the Trust is trying to get control of theatres and enterprises in Great Britain it finds that managers there are not foolish enough to turn their business over to outsiders on any pretense or representation. Hence the cry that trusts already exist there to the exclusion of "American enterprise."

On this subject, an interesting disclosure is made by the London Referee, whose "Carados" says:

If all I hear be true, the threatened "American invasion" of our provinces will, to begin with, take the tented field for its sphere of operations. That is to say, the firm concerned will present spectacles of Drury Lane dimensions in gigantic tents. The canvas-backed drama will thus be conveyed hither and thither as occasion serves. I don't suppose the Lord Chamberlain has anything to do with this line of business, but the local licensing authorities ought at least to look after the interests of ratepayers in this connection. As Burns says, "I rede ye tent it!"

The spectacle of American Trust managers playing their attractions in the English provinces in tents is at least amusing. It has been the boast of the more violent and vulgar mouthpiece of the Trust here that he—meaning of course the Trust—would force managers that refused to be held up to play in tents, or to drive ice wagons or go into other and more laborious lines of industry.

Those who dig pits sometimes falls into them.

Mouset-Sully, it is said, has often declared that he regarded playwriting as his real vocation; and during the coming Winter the Paris public will have an opportunity to decide whether his idea is well founded, for he will appear in a play, *La Vieillesse de Don Juan*, which he has written in collaboration with Pierre Barbier.

It is needless to say that much curiosity is felt in this effort of the tragedian, whose ambition to create characters as a dramatist is admirable. Many an actor has an erroneous aspiration on lines utterly opposed to accepted achievement. The tragedian would be a comedian, and vice versa, while the supremely great actor, or the pre-eminent actor, is both comedian and tragedian; but few players have been successful as dramatists.

The ordinary actor who turns playmaker is purely artificial, for he simply draws on a store of reminiscence and makes a patchwork of old situations and assembles characters that have approved themselves to his notions after long use. There was one Frenchman who would have been immortal as an actor had he never written plays, while his plays will continue among the classics—and he was Moliere. But the successful players who have won success as dramatists have been so rare that they mark the exception which proves the rule of failure in this dual field.

Smoking in theatres has long been a habit or fashion in Mexico, but recently a law was passed prohibiting the indulgence in that country at the playhouse. It is being strictly enforced, and there is no respect of persons by the officials who have the matter in hand.

The new law concerns actors, even when the business of the play calls for smoking, as well as auditors; and one night recently nearly the whole company of the Renacimiento Theatre were marched off to the comisaria because of a violation of it.

The play of the evening was *Zaza*, in its French form, and the actress who played the title-part was none other than Virginia Fabrega, famous in Mexico and other Latin countries. In the first act of the play the *Zaza*, according to the book, lighted her cigarette, and others of the company followed suit. The manager had applied for a special permit to avoid the law as to this play and supposed that everything was in accordance with his wishes; but the officer on guard at the theatre, as soon as the smoking began, went behind and informed the company that after the play he would be compelled to take them to the comisaria for their breach of the law of the Republic. Señora Fabrega did not undergo the humiliation of arrest, as one of the actors offered to represent her in court and

pay her fine; but the others were marched before the public official and lectured for their indiscretion and mulcted in fines, despite their argument that they had not intended to violate the law and had smoked only in the course of their vocation as actors.

There may not be many plays represented in Mexico that call for the burning of tobacco during their progress, and thus the new law may not seriously affect dramatic representation there; but smoking in the theatre has so long been an institution in the country that its suppression may affect theatre attendance.

NEW INDEPENDENT THEATRES.

Four new theatres for the Independents were announced last week: one each in New York, Cincinnati, Norfolk, Va., and Paterson, N. J. The New York house will be erected at Broadway and 116th street, as a rival to the Harlem Opera House. Detailed plans for the building are not yet ready, but it will be a very large house, and its construction will be pushed as rapidly as possible.

In Cincinnati, the Heuck Opera House Company will begin, in a few weeks, the erection of a modern theatre building on Vine street, opposite the Grand Opera House, for the use of the Shuberts and their associates.

The Norfolk theatre is to be built by a company of wealthy men interested in the enterprise, and will be one of the largest houses in the South. The building will cost approximately \$200,000, and will be located on Tazewell street, as an annex to the new Hotel Lorraine.

M. B. Watson will be closely interested in the new house in Paterson, which will be known as the Majestic. A corporation, the Jersey Amusement Company, of which Mr. Watson is the head, will have charge of the building. The location selected is on Van Houten street. A spacious auditorium, two balconies and a gallery will give a seating capacity of 2,200. J. B. McElfatrick and Son are the architects.

UNION BOYCOTTS JACOB ADLER.

Jacob P. Adler has been boycotted by the Hebrew Actors' Protective Union after a long controversy between him and the organized Yiddish players.

The union has issued a circular, which its agents are distributing in the cities in which Mr. Adler is appearing, and in which some strong language is used concerning Mr. Adler. It warns the people to keep away from the Adler performances, asserting that they are "by incompetent amateurs."

So serious to the Yiddish theatrical world has the controversy become that the United Hebrew Trades held a meeting Sept. 21 to devise means to bring about a settlement.

Mr. Adler says that the question is whether he or the union is going to manage his theatre, and he will either run his theatre or give it up altogether.

IN TAMMANY HALL OPENS.

Joseph Cawthorn is reported to have made a success in the Lyceum Theatre, Rochester, last Thursday night, in John J. McNally's new musical comedy, *In Tammany Hall*. On account of the political flavor of the piece, a delegation of Tammany politicians occupied boxes and applauded the comedian.

The plot deals with politics and life on the East Side of New York City. Cawthorn plays a German baker, who is placed in nomination for Alderman by a district leader for the purpose of splitting the vote, and is elected unexpectedly.

The first act shows Cooper Union, the second Donnelly's Grove at College Point, and the third a ball in Tammany Hall. Cawthorn has several musical numbers. Stella Mayhew, Ada Lewis and Julius M. Tannen lent support to the star. The three acts were staged elaborately and the costuming was a feature.

THE NEW MONTAUK.

The New Montauk Theatre, Brooklyn, which opened last night, has been constructed with a capacity great enough for the largest sort of productions. The stage is forty-five feet deep and ninety feet wide, and the proscenium arch measures thirty-eight feet in width by thirty-nine in height. As much care has been expended upon the exterior as the interior, making the theatre an architectural structure of real beauty.

CUES.

Hall Caine was present at the New Amsterdam Theatre last night, to see the American production of *The Prodigal Son* for the first time. Sully Girard, heavy man with Harry Clay Blaney in *The Boy Behind the Gun*, and Blanche Shirley, leading woman with *The Curse of Drink* company, were married at Cleveland, Ohio, on Sept. 21.

Parker and Neff opened with *A Windy City* company last Saturday night. The company will appear in Long Island, New Jersey, Pennsylvania, Ohio, and Illinois and then play directly West, where the piece scored a hit last season. The principal roles are in the hands of Ben Neff, Flo Elliott, and Lisette Parker, late of Looping the Loop company.

Arnold Daly's first souvenir night at the Garrick Theatre comes on Thursday evening of this week, the occasion being the one hundred and fiftieth performance in New York of Bernard Shaw's *You Never Can Tell*. The souvenirs will be booklets, illustrated with portraits of Bernard Shaw and Arnold Daly, and scenes from *You Never Can Tell*, *Candida*, *The Man of Destiny*, and *How He Lied to Her Husband*.

The Bad Samaritan closed its season at the Garden Theatre last Saturday night, and instead of going on the road, as was originally planned, it has been shelved. The members of the company will be used in a new production Henry W. Savage hopes to make soon.

A POEM TO THE MANSFIELDS.

The following poem is by Anna Branch, and was dedicated to Mr. and Mrs. Richard Mansfield on the occasion of the thirtieth anniversary of their marriage, Sept. 15. It is called "Charm for the Thirtieth Anniversary, 1892-1905":

"God bless this house from thatch to floor.
The Twelve Apostles guard the door."
At one o'clock John stops to pray—
Bless this hour in the day.
At two St. Luke, with garment red,
Spreads two bright wings above your head.
At three great Matthew, old and kind,
Puts lovely thoughts in every mind.
At four comes Zebedee, whose word
Slings through the hour like a bird.
At five Matthias enters in,
Sweet is the place where he has been.
At six shines Simon like a star,
Under his wings how safe we are!
Seven o'clock, and James is here;
He loves us all, so have no fear.
Eight, and Thomas is on the way
To guard the hour of this dear day.
Nine o'clock, and Bartholomew
Has a care for the kind and true.
Ten, and Philip is at the gate,
With royal crown and a robe of state.
Eleven is Andrew, Over the grass
You see his gracious shadow pass.
Twelve is Peter—no need to fear
For anything while he is here.
And all the twelve Apostles pray
"Dear Lord in Heaven, bless this day.
Bless this house from thatch to floor,
And we will watch the glorious door."

THE LONDON STAGE.

Clarice Wabbly but Hopeful—An Angel Un-awares—"The Woman in White."

(Special Correspondence of The Mirror.)

LONDON, Sept. 18.

The most important dramatic event of the week was the welcome reappearance of that brilliant actor-author, William Gillette, ever a favorite with the London playgoing public. His re-entry was made at the Duke of York's on Wednesday night, when, of course, he had a splendid reception. The play he selected was again all out of his own head, and entitled *Clarice*. I wish I could say of it that it is as worthy of William as his memorable drama, *Secret Service*, and that almost as fine a drama held by the Enemy, but, alas! I cannot. *Clarice* is not even so coherent and convincing as the same dramatist's version of "Sherlock Holmes" and that (as you know) was not one of his greatest works.

Not to put too fine a point upon it, *Clarice* wabbles considerably. It is described as a comedy, but it is really a mixture which leans to melodrama's side. Gillette has cast himself for the character of a somewhat middle-aged medical man, named Dr. Carrington, who has fallen in love with a charming young dame, *Clarice* to wit. Another M. D., one Forsythe Denbigh, however, seeks to secure her for his own bride, and being a shady sort of character he is easily persuaded by a sort of villainess to enter into a plot to "diagnose" the rather delicate Carrington and to make it appear that his lungs are in a very bad way. Carrington at first falls into the trap, and acting for the sake of the girl he loves so dearly, he arranges to drive her from him, although in doing so he gives her young heart a terrible wrench. Carrington having in due course learned of the dastardly doctor's plot, pretends to have poisoned himself mortally in his despair, and thereupon assumes all sorts of alarming symptoms. Then, Denbigh, struck with terror at the upshot of the conspiracy, blurts out the truth to the supposed dying man and declares that his lungs are as right as right can be, as the saying is. So all ends happily, leaving a good many of us to wonder at a good many things in the piece.

How was it, for example, that Carrington did not know, or have some idea that he was "in the last stages of consumption" before the wicked professional rival told him? And why, on the dramatic work, should the always brainy Gillette handicap, nay, seriously mar, his work, both as author and actor, by carrying out his habit of pausing and "lighting" to such extremes that kind friends in front (and some of them were very kind) began to feel they were being made the victims of what I cannot but call "stage management run mad"? I pause for a reply.

I had hoped that after the previous week's trial trip of *Clarice* at the Gillette-Frohmman usual trying house, the Shakespeare, Liverpool, the defects so obvious at that test show would have been remedied drastically, but no! On Wednesday night at the Duke of York's the amount of fads with "lines" and things, and the long, long pauses and extensive flashes of silence, made the best of William's well-wishers (among whom I have ever counted myself) squirm to the verge of desperation. It was annoying to find the story continually being kept outside, getting cold, as it were, while all sorts of lighting experiments were tried. Comedy, forsooth, methought, rather let us call it a "light" melodrama!

And the irony of fate was shown after all these wholesale lighting effects; when a harmless but necessary little lamp had to be lighted that little lamp steadfastly refused to be illumined. I am inclined to think that little lamp-fetters of the "lines" having throughout been given all the illumination fat!

Now, although I hold that these fads seriously imperil the chances of *Clarice*, and although it must be confessed that consumption is not a pleasant theme for stage use, yet I do not hold with certain of my fellow play-noticers that *Clarice* is useless. No, I am inclined to think that, relieved of the above-mentioned strangeness and played with proper briskness instead of being lingered over, Gillette's latest would form a pretty and a dainty drama. These alterations would give Gillette a decent chance of showing what a finished actor he is. At present he mostly hinders his chance by the aforesaid lingerings. His little company (eight strong) are all admirable players. Lucille La Verne plays the actress, Judith Clancy (some kept expecting she would break out into song and dance), Thomas H. Burns and Adelaide Prince impersonated Mr. and Mrs. Trent, Francis Carlyle the wicked Dr. Denbigh, Goro Kodama and Harry Hillman a couple of bell-boys, and Marie Duro the sometime perplexed heroine, *Clarice*. All these made pronounced successes, especially Lucille and Marie, the latter proving quite the sweetest of sweet Marias.

The only other West End play of the week up to now was *An Angel Unawares*, a comedy written by Robert Vernon Harcourt, and produced by Fanny Brough last Tuesday at Terry's, after a short trial trip in the provinces. The author is a relation of the late great lawyer, Sir William Vernon Harcourt, Bart., who was a direct descendant from the Plantagenets and was also one of the finest Parliamentary orators and debaters of our time. Therefore the London production of this comedy was witnessed by quite a fashionable political and social crowd. Unfortunately, although the dialogue is neatly, nay, skillfully, written, there is too much of it to the comic line in comparison with the story. If the piece were strongly revised it should be found interesting in your cities, for it contains much quaint treatment of America and the Americans. The characters who indulge in most of the American talk are the Angel Unawares—namely, Miss Nellie P. Francis (of Boston, Mass.), and Frank Bruce, a sometime rejected Canadian suitor of hers who keeps following her about and invading every house in which she is for the time located. These two characters are finely played, respectively by the charming June Van Rensselaer and James Carew, who (as I noticed you) made such a strong impression on his first appearance in London as the half-villain in the prolific Clyde Fitch's Maxine Elliott comedy, *Her Own Way*. The other characters in this at present too-often-out comedy are not such as make huge demands upon the histrionic ability of those concerned. Even Actress-Manageress Fanny Brough, one of our finest players of sly, smart, satirical characters (and with a fine vein of pathos to boot), has a part several times too small for her abilities, and the rest of the company have also received few chances from Author Harcourt, who, let us hope, will give himself and his undoubted wit a better filled out dramatic chance next time.

We have had one new play in the suburbs this week. This was a new dramatization, by Actor C. W. Somerset, of Wilkie Collins' at one time shuddering thriller, "The Woman in White." C. W. S. has prepared a very good working version. It is in many respects better than the one provided thirty odd years ago by Novelist Collins himself. That adaptation is now principally remembered for the fact that the representative of the criminal Count Fosco, the late George Vining, had a volcanic quarrel with the press of the period because it (almost to a man) averred that, excellent actor though he was, as a rule, he could not play Fosco. Vining issued all sorts of counterblasts in the shape of pamphlets, with intent to show that none of the said critics knew his business. Somerset plays Count Fosco capitally, and he is supported by strong company, who gave great satisfaction on the play's first London production last Monday at the Kensington Theatre.

To-night the Kendalls start their season at the St. James' with Ernest Henckle's play, *Dick Hope*. On Monday the Lyceum will open (again as a theatre of varieties) with a revised edition of the vast old Excelsior ballet. Next Saturday Forbes Robertson starts his season at the new Scala Theatre, with the new dramatic fantasy, entitled *The Conqueror*. Early the following week we are to see St. John Hankin's new play, *The Return of the Prodigal*, at the Court, and your Augustus Thomas's farcical

play, *On the Quiet*, at the Comedy, with your Al comedian, William Collier, in the cast. I have to inform you that it has just been decided to reopen the Waldorf with an adaptation of Zappenstreich, to be called *Lights Out*. The heroine will be played by Eva Moore (Mrs. H. V. Esmond) and the hero by H. B. Irving, the brilliant eldest son of Sir Henry.

ACTORS' CHURCH ALLIANCE NEWS.

National and Local Headquarters, Manhattan Theatre Building, Broadway, New York City.

Mrs. W. G. Jones was the hostess at the tea served at the headquarters last Thursday. Among those present were Mrs. R. L. Hall-

strau, Constance Hamblin, Mrs. R. A. Greenfield, Emilie Leicester, Mrs. J. Alexander Brown, Mrs. H. Herbert Knowles, Adella Barker, Mrs. Madge Macintyre, George H. Johnston, Edward Bechen-bach, J. C. Puppely, Mrs. George S. Studwell, Edith Hubbard, John H. Costello, Bona Spamer, Lois Mae Spamer, both of the Baltimore Chapter; Kizzie H. Masters "Aunt"

Louisa Eldridge, Mrs. Julia A. Birdseye, Irene Ackerman, Jennie C. Wilder, Eliena Oicadiste, Mrs. Hudson Liston, and Edith Totten. In the programme of the afternoon Mrs. Jones recited "The Two Glasses" and "Open the Door." "Aunt" Louisa Eldridge gave the story of "Taps," the faithful dog, and a humorous poem on slang; addresses and recitals were also given by other members of the Chapter. Mrs. Forbes Curtis will be hostess on Thursday, Sept. 28.

The Brooklyn Chapter will hold its first social reception of the season at the Bijou Lodge Rooms, Smith Street, near Livingston Street, on Friday, Sept. 29, at 3.30 p. m. There will be music, recitals and addresses by members of their own and other chapters. The members of the Chapter are requested to bring their membership cards, and tickets for guests introduced by members may be obtained at the usual charge from the secretary or at the door.

The Providence Chapter has arranged for a regular meeting on the first Monday of every month during the season, beginning with Oct. 2 at the Crown Hotel. There will also be an "At Home" for the Chapter at the studio of Mrs. F. Vernon Wilson, the secretary of the Chapter, on the third Sunday of each month from 8 to 10 p. m. Members of the Chapter who are of the dramatic profession and visiting members of other chapters who may be in Providence at the time are cordially invited to the studio at the "Wyndermere," 82 Aborn Street. It is also in contemplation to hold, beginning with Oct. 15, a religious service once in each month during the season at a church or theatre. The opening service will be at All Saints' Memorial Church; the rector, the Rev. Arthur M. Ancock, president of the Chapter, will preach. It is expected that the service on Nov. 12 will be at Grace Church, with the Rev. Edmund S. Roumaniere as preacher. The members of the Chapter are greatly interested in the preparation for the Christmas sale to be held at the Crown Hotel early in December. The Chapter extends a cordial invitation to representatives of other chapters to be present at such of their services, receptions and public meetings as may be in their power during the coming Winter.

ACTORS SEE MAN AND SUPERMAN.

Many prominent actors crowded the Hudson Theatre Thursday afternoon at the first professional matinee of the season, given by Robert Loraine, the star of *Man and Superman*. Only about one-half the applicants were able to squeeze past the gate. In the boxes were Maxine Elliott and Nat C. Goodwin, Fritz Schell, Edna May and her sister, Robert Edson, Raymond Hitchcock, Flora Zabelle, Mabel Arden and George Ade, John Drew and his daughter Louisa, Lulu Glaser and a party of friends, Hattie Williams, Almer Angeles and Sam Bernard. Other players present were David Warfield, Kyrle Bellw, E. J. Morgan, Arnold Daly, Henry Woodruff, William Courtney and Aubrey Boscault.

STAGEFOLK IN WRECK.

Ten people were injured, one of whom may die, by the derailment of the Atchison, Topeka and Santa Fe's California Limited eastbound train, near Walton, the night of Sept. 20. Among the injured are Edna Lawrence Harlin, of the vaudeville team of O'Brien and Harlin, who received a badly sprained ankle, and Violet Dale, who was badly bruised.

CURRENT AMUSEMENTS.

Week ending September 30.

ACADEMY OF MUSIC—Way Down East—8th week—54 to 61 times.
ALHAMBRA—Vaudeville.
AMERICAN—Tom, Dick and Harry.
BELASCO—Mrs. Leslie Carter in *Adrea*—2d week—4 to 12 times.
BIJOU—David Warfield in *The Music Master*—15th time, plus 4th week—24 to 30 times.
BROADWAY—The Pearl and the Pumpkin—6th week—57 to 67 times.
CIRCLE—Majestic Burlesques.
COLONIAL—Vaudeville.
CRITERION—Maxine Elliott in *Her Great Match*—4th week—22 to 28 times.
DALY'S—Edna May in *The Catch of the Season*—5th week—25 to 32 times.
DEWEY—Beverly Burlesques.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—John Drew in *De Lancy*—4th week—22 to 28 times.
FOURTEENTH STREET—The Beauty Doctor.
GARDEN—Closed Sept. 23.
GARRICK—Arnold Daly in *You Never Can Tell*.
GOTHAM—Vanity Fair Burlesques.
GRAND OPERA HOUSE—Primrose's Minstrels.
GRAND STREET—Women Against Women.
HARLEM OPERA HOUSE—Joe Weber's company in *Higgledy-Piggledy and The Colored Widow*.
HERALD SQUARE—Sam Bernard in *The Reluctant Girl*—2d week—147 to 153 times.
HIPPODROME—A Yankee Circus on Mars and The Raiders—5th week.
HUDSON—Robert Loraine in *Man and Superman*—4th week—22 to 28 times.
HURSTON AND SEAMON'S—Vaudeville.
IRVING PLACE—Commencing Sept. 30—Irving Place Stock in *Der Herrgutschneider von Ammergau*.
KALICH—Hollywood Drama.
KEITH'S UNION SQUARE—Continues Vaudeville.
KNICKERBOCKER—Lois Glaser in *Miss Dolly Dal*—4th week—22 to 28 times.
LEW FIELDS—It Happened in Nordland—13th time, plus 5th week—26 to 34 times.
LIBERTY—The Rogers Brothers in *Ireland*—4th week—22 to 28 times.
LONDON—Alcester Burlesques.
LYCEUM—Commencing Sept. 27—Just Out of School—1st week—1 to 5 times.
LYRIC—Jefferson De Angelo in *Fantasia*—30th week—234 to 261 times.
MADISON SQUARE—The Prince Charming—4th week—26 to 32 times.
MADISON SQUARE GARDEN—10th Expedition.
MAJESTIC—Nat M. Williams in *The Duke of Deloit*—2d week—17 to 24 times.
MANHATTAN—Mrs. Vane in *Loch Keshonan*—13th time, plus 1st week—1 to 7 times.
METROPOLIS—Ralph Stuart in *The Christian*.
MINER'S BOWERY—Imperial Burlesques.
MINER'S EIGHTH AVENUE—High School Girls.
MURRAY HILL—The Way of the Transgressor.
NEW AMSTERDAM—The Prodigal Son—4th week—22 to 28 times.
NEW STAR—Hearts of Gold.
NEW YORK—McIntyre and Heath in *The Ham Tree*—3th week—34 to 41 times.
PASTOR'S—Vaudeville.
PRINCESS—Margaret Anglu in *Eira*—3d week—3 to 11 times.
PROCTOR'S FIFTH AVENUE—The Sporting Duchess—2d week.
PROCTOR'S FIFTY-THIRD STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S TENTH STREET—Minstrel Nell.
SAVOY—James E. Hackett and Mary Manning in *The Walls of Jericho*—1st week—1 to 5 times.
THALIA—The Lichens by the St. Third Avenue—The Gypsy Girl.
VICTORIA—Vaudeville.
WALLACK'S—Raymond Hitchcock in *Easy Deacon*—4th week—41 to 48 times.
WEST END—HALL—Closed Sept. 9.
WEST END—Billy R. Van in *The Grand Revue*.
YORKVILLE—Stock company in *Miss Jane*.

CHICAGO, Sept. 25.

accepted with pleasure, though some of us knew that Halima Mowla, who tickled us with a wily wit, was a woman of many talents, no lines, songs or situations worth mentioning. Mr. Dwyer, leading alone, sometimes seemed to be a little at a loss as to what to do, but this was only momentary and he carried the part of a newspaper correspondent throughout the play with his trained ear. It was always bright and cheerful. The play was a success, and the general was excellent. The surprise and new comedy of the strike of the soldiers caused us

an engagement in Mrs. Temple's Telegram. His play, Du Barry, will be the bill at the Marlborough next week.

Frank Witmark, formerly in charge of the branch house of Witmark here, has settled

(Special to The Mirror.)

work for the Boston Symphony Orchestra, which is to be boomed more effectively than ever this season. He started off in good shape, working so hard and so long that Symphony Hall building was locked for the night. He could not get a

The Lyceum has A Wife's Secret, with Virginia Thornton in the leading role.
H. A. SUTTON.

(Special to The Mirror.)

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all is the center of attraction

The Lycium has a wife's secret, with Virginia Thornton in the leading role.
H. A. SUTTON

ST. LOUIS. Old Favorites Welcomed—Last Summer Resort Closes—Other News.

(Special to The Mirror.)

We are approaching our annual festival eruption known as the United States street pageant and ball, this year dated the 3d prox. It affects the theatrical business by delaying the night performances until 9 p.m. or later, or until the hour when his mystic majesty may have seen fit to vacate the streets and inferentially rededicate them to other than his own uses. The theatres are up against it for that night, but the street show brings a lot of people into town and these crowds compensate in a measure for the implied inconvenience. Booked for what is left of Fair Week there are: The Geeser of Gek at the Garrick; for the following week, Grace Van Stoddard in Lady Taxis. For early October the Olympic is to have The College Widow, Home Folks, and Frank Daniels in Sergeant Brue, and the Century Mrs. Temple's Telegram and Mrs. Leffingwell's Boots. At the Garrick this week, as last, The Royal Chef is breaking all records. Harry Hermans, the St. Louis comedian, not only made and is making a better impression in the part than fell to the lot of Dave Lewis and D. L. Don, his predecessors, but has been getting medals and other insignia of merit and esteem from his fraternity friends that have kept the papers busy keeping track of these bestowals. The St. Louis Elks had a turn with him, the Knights of Columbus gave him a bediamonded medal, and the East St. Louis Elks, not to be outdone, are to take him in tow on Friday night next and over the bridge, where if they release him in time for the Saturday matinee he will be lucky. William Sellers is carrying the rest of the show this week, Henry Leone having failed to recover his singing voice and being compelled to forego all his voice save one or two. It has fallen to The Royal Chef to help in putting St. Louis on the theatrical map last year, and the special function of the "musical cocktail" in this relation is not atrophied at all this trip.

Blanche Walsh, the Brooklyn girl, has the centre of the stage right smartly at the Olympic this week. Martin Alsop and Dorothy Dorr are Miss Walsh's principal support, and the entire company does good work in the criminal offering. At the Century we have the perennial Prince of Placen, now in its fifth engagement here. Jess Dandy is the Hans Wagner. Arthur Donaldson continues as the prince of the amber fluid, and the more recent widow is Louise Willis. Impresario Savage does not fall into the error of cheapening his show because it is a good thing for St. Louis and the newness of the scenery and the costumes are generally remarked. Prominent in the cast are James Hayden Clarendon, Ivar Anderson, Ruth Peebles, and Ida Stanhope. The Prince of Placen is good for a good week, and this would augur no cessation of our conservative regard for old friends.

The German Gypsy, in the person of the Alleanic Chauncey Olcott, Al. H. Wilson, is at the Grand, where yesterday twice and once this day he had things about right in the matter of attendance. The German Gypsy takes careful inventory of every phase of Wilson's vocal and histrionic attributes, and by missing none gives him the best opportunity for some time in continued performance. He has half a dozen songs which seem to fit into the action of the piece, and he sings all of them without a semblance of the tired voice. "Under the Harvest Moon," "Love is All in All," "My German Rose," "Gretchen," and the comic ditty, "Katie Krause, demand repeat after repeat.

George Klimt's Big Hearted Jim is Manager Russell's offering at the Imperial. W. L. Roberts wrote the piece, according to programme information. Klimt must be scheduled as one of the comers. The Imperial gallery, if it were left to their vote, would assign him a higher place. He is the Montana sheriff of a quarter of a century ago, brave, rough and following his own sweet will until he comes into contact with "das ewige Weibliche," when he is subdued to the melting mood and drops (as fast as Araby's trees their medicinal gum) soft words and tender vows, but not until he has "dropped" a few obstreperous characters during whose further sojourn on the stage the play really could not proceed.

At one of the Sixth street playhouses, Havlin's, the other being that consistent money maker, the Columbia, *das Ding* as it is in Her Wedding Day. Eleanor Merton is credited with the make and she also has to her credit The Dairy Farm, not half so bad as several of the dairy farms as yet within the corporate limits of this ballcock. In contradistinction to the latter, Her Wedding Day is urban rather than bucolic and presents quite a numerous retinue of entertainers (Velvet Prophet dictation), including Daisy Chaplin, John Barton, John F. Wentworth, John C. Foye, Juliet De Grignon, David Davies, Fredric Maynard, Alex. G. Carleton, Elberta Kor, Grace Hopkins, Harry S. Sheldon, Edwin Trevor and Jessie Lansing.

Melbourne MacDowell is in his last week at the Odeon with Fedora. Business has continued profitable and the matinee audiences are made up of people from the remotest parts of town. Grand avenue has unequalled street car facilities which must also be reckoned with as house fillers. Jessamine Rodgers is doing her best work this week in the big Sardou play, her Fedora being worthy of close mention with her Empress Theodora, Glismonda and Cleopatra. Manager Russell's route is nearly all booked and the company will not be here again until February, when a narrow week at the Garrick is promised. It does not fall to the lot of every classic tragedian to put in thirteen weeks in St. Louis without a break, and come out all right and with a Winter's booking into the bargain. Willard Blackmore leaves the company this week, as does Jessamine Rodgers. The latter's place will be taken by Charlotte Deane. Blackmore is figuring on putting on The Colonials for his Winter tour, and it is said he has already obtained the needed backing.

The Alps closed on Saturday night, when Director Stark was tendered a farewell banquet. The Alps is the last of *franco* resort to close, all the others having long gone into the cold season hibernation. The brewers who own the big place are still convinced that their intent to save the Alps from the World's Fair wreckers is good and at the present writing will make another dash at public approval next year. Herr Stark goes direct to San Francisco. Little Elsa Moxter, the child prima donna, sang the farewell songs last Saturday night. An unconfirmed rumor is abroad that Harry J. Walker will again be manager next year.

Manager Pat Short, of the Olympic and Century theatres, met with a bereavement last week by the death of his brother, a prominent hotel man. He is in receipt of a letter from the Actors' Society of America commending him for the improvements made in the dressing rooms of the Century and Olympic theatres, which are now in the best of condition. The letter is signed by Fred Watson, chairman of the society's sanitation committee.

The shows immediately to come are: Olympic, The College Widow; Garrick, The Geeser of Gek; Century, Mrs. Temple's Telegram; Grand, Hanson Brothers' Fantasia; Havlin's, The King of the Olym Ring; Imperial, Happy Hooligan Around the World.

Charles Nell, son of the Deputy Internal Revenue Collector, succeeds G. O. Lake as assistant treasurer of the Century. Lake has assumed management of a vaudeville circuit house at San Antonio, Texas.

New comedy, by Henry M. Blossom, Jr., of this city, goes on at the Century, Oct. 29. It is called A Fair Exchange. Thomas W. Ross, who for the last three years has played the role of Checkers, is to be the star of the new piece. Charles B. Dillingham directs.

John Beetham was united to his family all last week while his wife, Kathryn Osterman, and their little boy were together at the South-east. This is a rare treat for a manager. Burton Holmes, the lantern-slide man, is about to visit us. The first announcement of his coming appeared in the local papers six weeks ago. Paragraphs about him are rather numerous just now. If Burton were a regular actor-manager his manager would find it more difficult to jump the space hurdles on the shelves.

Ida Stanhope, who plays the part of the widow in The Prince of Placen at the Century, is a St. Louis girl, and her friends will show her much social attention this week.

Richard Wirth, of Gras, is to be the leading character portrayer for the Heinemann-Welb German Stock company at the Odeon this season. Herr Wirth often played at the famous Kur Theatre in Baden Baden, and in consequence of the famed salubrity of that resort is a remarkably healthful actor. Herr Hans Kiesel Dohers is another distinguished member of this excellent coterie. For local consumption Herr Dohers will be known as Herr Kieseling.

Arthur Shanklin, of this city, the impresario who brought Walter Damrosch and other first-class musical attractions to St. Louis in former seasons, has just been appointed Consul-General to Panama, President Roosevelt making the choice at Oyster Bay.

Madame Ruby Shotwell-Piper, of this city, concert soprano, is soon to be here with Grace Walsall's Shakespeare song cycle, the other members of the quintette being Madame Katherine Flake, Madame Ethel Cave-Cole, Kelley Cole, and David Blapham.

RICHARD SPAMER.

WASHINGTON.

Lafayette Square Transfer Made—The Truth Tellers Produced—News Notes.

(Special to The Mirror.)

WASHINGTON, Sept. 25. The Lafayette Square Opera House has passed to the control of David Belasco and the Sam S. Shubert Amusement Company, the papers connected with the transfer being filed in the office of the Recorder of Deeds Friday, Sept. 22. From now until Oct. 21, when the new management comes into possession, Stair and Havlin are the lessees of the new firm. With the end of Stair and Havlin's lease also comes to an end the ownership by the company representing the Urich H. Painter estate, and the amusement house becomes the absolute property of Mr. Belasco and the Shuberts. Just what changes the new owners will make in the personnel of the house is not known, but it is hoped there will be none in the position of resident manager. Ira J. La Motte is one of the most popular of managers with the large patronage which he has built up during his three years' connection, for it has been mainly through his persistent endeavors that the house has attained its present prestige as an amusement centre.

Fred G. Berger, so long associated with the direction of the late Sol Smith Russell, makes an elaborate production to-night at the Columbia Theatre of Martha Morton's comedy, The Truth Tellers, which will be seen in the big theatres of the country this season. To-night's performance attracts more than ordinary attention, as the play, which was originally written for Mr. Russell, was in Mr. Berger's possession for a lengthy period when a trial performance was given at the Lafayette Square Opera House April 7, 1902, by the Berger Stock company under Walter Clarke Bellows stage direction, with the title of The Little Pilgrims, making an instantaneous success, and the play, something unusual, was continued for a second week. The story of the play was told at length in THE MIRROR at that time. It was one of the most pleasing, novel and refreshing offerings of many seasons, as is the performance of to-night. It is a child's play of such ingenious charm that it appeals to patrons of all ages. Miss Morton has revised the play and improved it, and its success is again pronounced. The cast:

Ernestine Mortimer	Maude Fealy
Sir Thomas Mortimer	Sidney Carlyle
Honor Mortimer	Cora Quinton
Crystal Mortimer	Eleanor Powers
George Mortimer	Little Toy
Tamas, the Piper	Alfred Hudson
Miss Mortimer	Rita Carlyle
Lady Mary	Ether Lyon
Lady Candentown	Blanche Moulton
Rosine	Cora Irving
Constance	Frances Gordon
Lady Mortimer	Rita Carlyle
Lillian Darling	Florence Burnside
Lady McLane	Julia Vernon
Kildara	Orme Caldora
Colonel Fitzroy	Frank McDonald
The Vicar of the Wood	Robert Rogers
Lord Dalton	George D. Parker
Captain Betsey	John Denton
Lawrence Fitzroy	Edwin Clayton
James	Palmer Collins
Corporal	James A. Bushell
Timothy, the Gate Keeper	Prince Miller
Lord McCarthy	Herbert Jones
First Huntsman	Henry Sacks

The play is strongly mounted, being given a specially handsome scenic dress from the brush of Matt Morgan. The storm scene of the third act has been elaborated by Morgan A. Sherwood, of the New National Theatre. Strong individual successes were made by Maude Fealy, Cora Quinton, Little Toy, Sidney Carlyle, Rita Carlyle, Alfred Hudson, Ether Lyon, Louise Mackintosh, Frances Nordstrom, Orme Caldora, Robert Rogers, and Frank McDonald. Minnie Seligman and William Bramwell follow with a presentation of The Dragon Fly.

The Wizard of Oz attracted a large audience at the New National on to-night's opening, proving again one of the most enjoyable and clever of shows. Opening next Monday for a week, Joe Weber's All-Star company with Higgedy-Piggledy and The College Widow. Nancy Brown most pleasingly interpreted by Mary Marble and an excellent supporting company which includes William A. Mandville, Robert Hart, David Andra, E. W. Lewis, Rose Barnett, and Florrie Clemons in the principal support, is immensely popular at the Lafayette Square. The usual big opening attendance is in evidence. The Serio-Comic Governance, with Nellie Beaumont and Henry V. Donnelly, is next week's announcement.

Howard Hall meets with strong favor in The Millionaire Detective at the Academy of Music, appearing to a full attendance. Next week's underline is The Queen of the Highbinders. Charles B. Hanford's company, which has been rehearsing for several weeks at the Columbia Theatre, left on to-night's Norfolk steamer for Newport News, where the season opens tomorrow.

Mason Mitchell, the actor, formerly Consul at Zanzibar and recently appointed Consul at Hangchow, China, has been in Washington during the past week receiving instructions from the State Department, and is now on his way to take charge of his new post of duty.

Creatore and his band will open the Sunday instrumental concerts at the Columbia Oct. 8.

JOHN T. WARD.

PHILADELPHIA.

Babes in the Wood—Other New Offerings—The Dragon Fly Flutters.

(Special to The Mirror.)

Prospects continue bright for proper attractions. The public is discriminating but liberal, consequently the Quaker City will this season have a noted array of prominent stars, thanks to the independent managers.

The Chestnut Street Opera House opened its doors this evening and welcomed a brilliant audience with The County Chairman. Maclay Arbuckle and W. P. Sweatman have their original roles. It will duplicate the success of last season. The Opera House is so bright and inviting. The book-pleases its many fashionable patrons. The book-pleases to follow are: Woodland, Oct. 9. Joe Weber's All-Star Stock company, Oct. 13. Rogers Brothers, Nov. 6, each two weeks.

Babes in the Wood continues at the Lyric Theatre, playing to capacity at every performance. John C. Fisher deserves special credit for his liberality in presenting an entertainment that appeals to every class of amusement patrons. The Marco Twins, Fred Walton, Agnes Maher, and Junie McCrease make special individual hits. "Milo" Would Like to Marry You and the "Milo" song are very popular and are already sung and whistled all over town. Babes in the Wood is

good for a month's run and will play a Pittsburgh engagement prior to its New York city presentation.

The annual inspection of our theatres has just been completed, and everything was found in good shape.

The Dragon Fly, after a week of continual change with a hope of improving, has proven a failure here.

Richard Carle in The Mayor of Tokio is in his third and final week at the Chestnut Street Theatre and is playing to splendid patronage. It is a merry musical mélange, up-to-date, and appeals to amusement patrons. Joseph Carthors in Tammany Hall comes Oct. 2. George M. Cohan, Little Johnny Jones, Oct. 16.

Two theatres are yet to open their season, Broad Street Theatre with Viola Allen in The Toast of the Town, and Walnut Street Theatre, with Schumann-Heink company, in Love's Lottery. Both openings are on Oct. 9.

A Fair Exchange, with Thomas W. Ross in the star role, opened to-night at the Garrick Theatre for a two weeks' term. The house was excellent and the play received with much favor. The scenes are laid in New York and Larchmont and are very realistic. It has a good cast, Bijou Fernandes, Lizzie Hudson Collier, and Claire Kuip being the favorites. Thomas W. Ross enacts a breezy, wealthy ranchman on a pleasure trip to the East and spends his money freely. He gives a true type of American character that pleases the present generation. Wizard of Oz follows, Oct. 9.

Elise Fay, as a star, opened to-night at the Grand Opera House in The Belle of Avenue A, to the capacity of this immense building. The piece has plenty of dash, funny comedians, pretty girls and whistling music, and with Elise Fay as the leader the entertainment amuses. Black Crook follows Oct. 2. Nancy Brown, with Mary Marble in title-role, Oct. 9.

The farewell tour of Elise Ellsler as Hazel Kirke is the announcement for this week at the Park Theatre. To judge by the opening it will prove a banner week. Billy Van in The Errand Boy, Oct. 2. Return of Simple Simon Simps, Oct. 9, for two weeks' stay.

At the Girard Avenue Theatre, Marching Through Georgia is having its first local production. It is prettily staged. The novel effects are aided by a good cast that includes Albert McGovern, Oscar Norfleet, Willette Kershaw and Margaret Evans. The Shadow Behind the Throne comes Oct. 2. Lottie Williams, Oct. 9.

The National Theatre has a good card this week in Barney Gilmore in A Rocky Road to Dublin, in which the star introduces his many specialties. Custer's Last Fight, Oct. 2.

Joseph Sandley is at the Poodle Theatre this week in Runaway Boy. It depicts rural life and is a very interesting story that pleases popular priced audiences. Anne Blanche, in Fighting Fate, follows Oct. 2. She Dared Do Right, Oct. 9.

Shadows of a Great City is this week's feature at Blaney's Arch Street Theatre. In spite of its many former engagements in this city it is heartily welcomed by a big house, and is sure of a winning week. Wedded and Parted comes Oct. 2.

Hart's Kensington Theatre has a new melodrama, entitled A Dangerous Life, with scenes laid in Arizona. It is prettily staged and has a clean and interesting plot. Boston Howard Anthems Vaudeville company, Oct. 2.

The Forepaugh Theatre stock company appears this week in The Bells of Haslemere, its first production in this city. The play is by Henry Pettitt and Sydney Grundy and requires the full strength of this talented organization, aided by special scenic effects. George W. Barber, John E. Luce, Alie Warner, Arthur Maltland and Eleanor Caines deserve special mention. The Face in the Moonlight is in rehearsal for Oct. 2.

Darcy and Speck's Stock company at the Standard Theatre has a brand new melodrama called The Unwritten Law, by Mark Swain. It is a unique piece of dramatic work, with strong clean effects and entirely free from sensational ideas. It was received with marked attention. George Arvine and Mattie Choate are particular favorites. Cumberland '61 follows Oct. 2.

Dumont's Minstrels at the Eleventh Street Opera House are making a genuine hit. The original programme is still the card, with weekly change of first part. The entire company are favorites and work hard to please and maintain the honored high standard.

One of the greatest hits and best portrayals by pantomime ever seen in this country is presented in Babes in the Wood, now at the Lyric Theatre, by Fred Walton, an English importation, who shows the character of the Toy Soldier.

Fifty thousand dollars has been bequeathed to the Philadelphia Lodge, B. P. O. Elks, by the will of the late Herman Siebeling, to be used as a nucleus for a permanent charity fund. Mr. Siebeling died at his home in this city Sept. 18. The heirs will fight the will and this legacy.

Philadelphia Lodge No. 2, B. P. O. Elks, has now begun in earnest to bring the Grand Lodge convention and reunion to this city in 1907. Committees have been appointed to raise funds and interest the business community.

S. FERNBERGER.

PITTSBURGH.

The Earl and the Girl at the Belasco—The Shadow Behind the Throne at the Empire.

(Special to The Mirror.)

PITTSBURGH, Sept. 25. The Queen of the Highbinders is at the Bijou this week. Howard Hall in The Millionaire Detective follows.

The Shadow Behind the Throne makes its first visit here, and the Empire held a large audience to-night, which was pleased with it. Bob Fitzsimmons in A Fight for Love next week.

The Earl and the Girl began its second week to-night at the Belasco before a large audience. This beautiful production did a large business last week and will likely duplicate it this week. Blanche Bates and company will be seen in the premiere of her new play, The Girl of the Golden West, by David Belasco, next week.

The Alvin has Charles Grapevin in his new play, It's Up to You, John Henry, and is supported by a very good company, including Anna Chance. Checkers will follow.

Bates in Toyland is playing its third engagement here at the Nixon this week, and Humpty Dumpty will follow for two weeks.

At the Gayety the Transatlantic Burlesquers present a musical extravaganza, Pirates of Panama, and a good olio. Next week, the Rents-Santley company.

The Empire Burlesquers appeared to-night at the Academy before a filled house.

The Grand will open next Monday with a strong vaudeville bill, headed by the Great Lafayette. Owing to the favorable weather and continued large patronage it was decided to keep Luna Park open this week, its last week of a season which has been very prosperous.

Creatore and his band began a week's engagement at the Exposition to-day with an attractive programme.

John H. Zimmerman, a Pittsburgher and formerly associated with Duquesne Garden here, manager of Dangers of Working Girls, spent last week here with his play.

Joseph P. Harris has been in the city for several days.

At both of the opening nights of the Belasco all of the local dramatic editors attended and have expressed themselves as being highly pleased with the new enterprise through their journals and otherwise.

Manager R. M. Gulick, of the Bijou and Alvin, is now recuperating at Atlantic City from his long illness.

ALBERT S. L. HEWES.

ANOTHER POSTPONEMENT.

The hearing on the writ of habeas corpus secured by Charles M. Burnham in the case of James S. McCallie against the Theatrical Managers' Association, set for last Tuesday, was postponed at the request of the District Attorney's office until to-morrow, Sept. 27.

FREDERIC BOND.



The above is Frederic Bond, who since the opening, June 1, has been director of the Poll Stock Company, Springfield, Mass. With him is his pet "Propa," a stray kitten that wandered onto the stage one day and was made the pet and mascot of the company. "Propa" may have been the mascot, but most people are willing to give Mr. Bond the full credit for being the first man to direct a Summer stock company to success in Springfield. There had been nearly half a score of attempts, but none lived beyond early July. The Poll Company closed its season, September 2, with the biggest week's business of a successful Summer. Mr. Bond's own comedy work was a strong factor, his best hits in a successful season being Captain Abner Tarbox, in Lend Me Your Wife, and the bogus aunt in Charley's Aunt. Mr. Bond resumes vaudeville, presenting his last Winter's sketch, My Awful Dad. Later he will give a new one called Handkerchief No. 15.

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ANNA KARENINE; dramatization of Count Lyof N. Tolstol's novel of same name. By Margaret S. Parr.

THE ARM OF THE LAW; drama in three acts. By Arthur Bourchier.

THE BROKEN VIOLIN; original comedy-drama in four acts. By Arthur Edward Luzal.

CHARLOTTE CORDAY. By Kyrie Belieu.

THE FAKER; a comedy in three acts. By Charles R. Hardy.

HOW AN FICHAU CAME TO COURT; a play in a prologue and three acts. By Arthur Holmes Gore and W. Scarth Dixon. Copyrighted by A. H. Gore.

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THE RETURN. By Mrs. Kate Jordan Vermilye.

THE SPENDTHRIFT; magic fairy tale in three acts, adapted from the German. By Richard Pitrot.

THE TYPEWRITER GIRL; play in four acts. By Adelaide Alexander Hickey.

WEDDED AND PARTED; or Dora Thorne. By Alice Wilson Browne.

WHEN WOMAN STOOFS TO POLLY. By Rudolph Scholz.

XERXES; historical drama by Madawaska. Copyrighted by Levina J. Teillale, New York, N. Y.

CUES.

Blanche Gibbs, soubrette of How Baxter Butted In, was married in Chicago, on Sept. 12, to Walter Clauser, leader of the orchestra at the Bijou Theatre, Milwaukee, Wis.

Mrs. David Grau, daughter of the late Sophia Karp, made her debut at the People's Theatre last Friday night in an opera by Joseph Lateiner, called Alexander. She will play under her maiden name, Rosa Karp.

George M. Cohan has taken a part interest in the business end of the new production, George Washington, Jr., which will be put on next Spring.

Edward Waldmann will open his season in October at the Third Avenue Theatre, New York, in Dr. Jekyll and Mr. Hyde.

Pearl Dillon, daughter of Ben T. Dillon, graduated this year at Baldwin University, Berea, Ohio, and will begin a two years' course at the Boston Conservatory of Music this Fall.

A daughter was born to Mr. and Mrs. Vincent Sternroed at their home, Beaufort Mansions, Chelsea, London, on Sept. 14.

Agathe Baraceni, of the Hoffburg Theatre, Vienna, who appeared at the Irving Place Theatre last season, will make a tour of the United States this year under the management of Edwin G. Laurence, when she will act in English for the first time.

The new theatre at Deadwood, S. D., that is now building, has been found to be on a placer claim. The owners state they are finding enough gold in the dirt they are removing and washing to pay for the foundation of the house.

Owing to the cancelling of all bookings at the Lafayette Square Theatre, Washington, on its change of management, Billy S. Clifford will play a two weeks' vaudeville engagement before starting on his Southern and Western tour in A Jolly Baron.

Mary Asquith was taken seriously ill at Reading, Pa., and removed to the hospital at Scranton, Pa., where she underwent an operation which almost proved fatal. She is now on the road to recovery and will be taken to Philadelphia in about ten days to undergo another operation.

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness, and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

AT THE THEATRES

(Continued from page 3.)

much dash, and Elita Proctor Otis, who was especially engaged for the part of Vivian Barville, gave a splendid performance. Charles Richmond as Douglas spoke his trite lines with much dignity, and Charles Dickson made the part of the Doctor stand out very prominently. Gerald Griffin as Joe Aglimer had a few moments of pathos that he made the most of, and touched a sympathetic cord that brought him a fine round of applause at the end of one of his scenes. J. H. Gilmore as Major Mostyn, Lisle Leigh as Lady Desborough, Charles Abbe as Lord Chisholm, John Westley as Rupert Leigh, and H. Dudley Hawley as Dick Hammond all had good parts and played them well. The production was on a very elaborate scale, and the ballroom and race scenes were especially well handled under the direction of Lawrence Marston. The Sporting Duchess will be retained for another week, and possibly longer, as it has attracted very large houses.

Lew Fields'—Burlesque.

Burlesque of The Music Master, a travesty, by Joseph Herbert. Music by Hans S. Linne and others. Produced Sept. 21.

Her Barewig Lew Fields
Loose Spinach Julius Steger
Signer Tag Anthony Pearl
One Spoon William Burres
Henry Canting Joseph Herbert
Beverage Kruger Pauline Frederick
Mr. Kelly Harry Fisher
Tom Dundy Joseph Carroll
Jewell George Lawrence
Lanny Gertrude Whitty
Helen Canting Joseph Montgomery
Miss Holsten Blanche Ring
Miss Holsten Harry Fisher
Jenny George Lawrence
Charlotte Blueless Gertrude Whitty
Octavia Christy Grace Field
Mrs. Kruger May Naudain

A burlesque of The Music Master was added to it happened in Nordland at Lew Fields' Theatre on Thursday evening last. It was written by Joseph Herbert, and the musical numbers were culled from here and there, most of the scores being from the pen of Hans S. Linne, the musical director of the theatre. It happened in Nordland was condensed, and the new offering went on shortly after ten o'clock. It ran too long on the opening night, but the second performance was shortened considerably, so that the audience was dismissed at a reasonable hour. The new burlesque followed closely on the line of the burlesque of Catherine, which was one of the best things ever done at the old Weber and Fields' Music Hall. The principal characters of The Music Master were introduced, and the original lines and business of Mr. Klein's play were twisted about in a less amusing way. The piece opened with swing and dash, but it dwindled toward the end, as there was a good deal of pointless dialogue that might better have been left out. However, Mr. Fields has a way of using the axe on these pieces, and it is safe to say that in less than a week the new burlesque will be made most entertaining through the process of elimination. Mr. Fields did some good work as the three friends of the old musician, and sustained his reputation as a clever character actor. Harry Fisher scored heavily as the boarding-house keeper, doing a capital burlesque on Marie Bates. Blanche Ring tried with some success to imitate Minnie Devere's voice, and made a charming impression. Joseph Herbert helped himself to a liberal portion of the lines, but the ones he wrote for himself were distinctly unfunny. His make-up was a good caricature on John D. Rockefeller, as he is known to the public from newspaper cartoons. George Lawrence, a newcomer in the company, was pleasing as Jenny, and Harry Kelly was amusing as the butler. Julius Steger, William Burres, and Anthony Pearl did some good work as the three friends of the old musician. The two songs that found most favor were "Little Houston Street," by James M. Reilly and Hans S. Linne, and "Hiram Green Good-by," by Harry A. Gillespie and C. M. Chapel, sung by Blanche Ring. They were both scored several times and were sung with much spirit. "Same Old Moon," by Hough and Adams and Joseph E. Howard, sung by George Lawrence, was also well received. One of the best things in the skit was a snoring quintette, done by Messrs. Fields, Steger, Pearl, Burres, and Fisher and Miss Lawrence. The piece was in two scenes, and the change from the garret to a parlor was accomplished with a quickness that would have done credit to Staley and Birbeck. It happened in Nordland, in its new form, proved as pleasing as ever, and the work of Blanche Ring, Lew Fields, Harry Fisher, May Naudain, and the other principals was received with warm approval.

Garrick—Double Bill.

One-act comedies by G. Bernard Shaw. Revived Sept. 18.

THE MAN OF DESTINY.

Napoleon Bonaparte Arnold Daly
The Lieutenant Winchell Smith
The Junkkeeper John Findlay
The Lady Mary Hampton

Napoleon found his star of destiny in French skies; Arnold Daly puts his trust in the one he first disclosed to star-gazers in Irish heavens. What is more, success justifies his belief. In that interesting double bill presented last season at the Berkeley Lyceum, Mr. Daly reappears to challenge the consideration of former patrons. Monday evening a large and friendly audience greeted the revival. Sword flashes of wit were met by sharp response. The mental duel was on. "One, two; one, two, je touche!" cries Shaw, and Arnold Daly bows before the appreciation of his friendly adversaries. New York audiences prove foes worthy of his steel, and he responds to the stimulus of their sympathy.

In The Man of Destiny, Mr. Daly's Napoleon is one of the best things he does, and his vivid characterization has lost none of its art. Winchell Smith was admirable as the ingenious Lieutenant, winning much merited applause. John Findlay's finished work showed in the role of the Junkkeeper. Dividing the honors with Mr. Daly was Mary Hampton, who returns to the stage after an absence of several seasons. She played the Lady, the mysterious lady who so cleverly outwits the Little Corporal, presenting the part with all the winsomeness and clever cunning that could be compounded in it.

HOW HE LIED TO HER HUSBAND.

Her Lover Arnold Daly
Her Husband Joseph Mitchell
Her Maid Dorothy Revell

In How He Lied to Her Husband Arnold Daly makes of the lover a worthy contrast to the role of Napoleon. Dobson Mitchell repeated his excellent work of last season. Dorothy Revell essayed the difficult part of the Wife, and while she showed considerable ability one felt she lacked the poise and sincerity necessary to complete the picture with the usual finish of the Daly productions.

A welcome innovation at the Garrick comes in the improvement of the orchestra. The music, especially the happy solos and incidental music, has, through Mr. Daly's efforts, become a feature of the performances.

At Other Playhouses.

METROPOLITAN.—A revival of Hesel Kirke, with Edna Ellinger in her original role, attracted attention here last week. Despite its illogical and verbose form and the absence of sensational episodes this play possesses absorbing interest for the average audience, and in the skillful hands of Miss Ellinger and her excellent contract with Herr Curried, beginning in 1906.

Mrs. Sadie Knowland Coe, who died in California recently, left a musical manuscript that may be very valuable some day. It is a Hawaiian set to music and entitled "The Melodrama Hawaii."

Nathan Franko directed a musical that was given by Mrs. Clarence H. Mackay at Boston, L. I. Sept. 22, in honor of the Duchess of Marlborough. It was an elaborate social affair.

was very finely rendered, and Lady Travers, as drawn by Sophie Gordon, was a fine effort. Others whose good work was enjoyed were Edward Elmer, Charles B. Russell, Fred C. House, Lester Alden, Harry Smith, Helen Young, Mrs. Pauline Duffield, and Miss Rhea Bacon. This week Ralph Stuart in The Christian.

MANHATTAN.—Mrs. Fiske and the Manhattan company began on Monday, Sept. 25, an engagement of three weeks in Leask Kleeschna. These will be the final performances of this play in New York. Associated with Mrs. Fiske are most of the players who comprised last season's cast, including John Mason, George Arliss and William B. Mack. Frederic de Belleville, who makes his first appearance as Kleeschna, will complete the group that figures most prominently in the powerful episodes of Mr. McLellan's play. Claude Bogel, John Emerson, Monroe Salisbury, Charles Terry, Fernanda Eliscu, Emily Stevens and Mary Maddara have their former roles; Charles Baines and Belle Bohn are other new members of the company. Following this engagement, Harrison Grey Fiske will produce at this house Maurice Maeterlinck's Monna Vanna, in which Madame Kalich will make her debut under his direction as a star in English.

PROCTOR'S 125TH STREET.—The Frisky Mrs. Johnson proved an agreeable change to the patrons of this popular house, and they flocked in even larger numbers than usual to see their favorites. A warm welcome was extended to Jessie Bonstelle, who returned to the company and played the title-role with much spirit and dash. William J. Kelley, Beatrice Morgan, Paul McAllister, James E. Wilson, Frances Starr and others had congenial parts that they played with their accustomed skill. This week's attraction is Mistress Nell.

GRAND OPERA HOUSE.—"Billy" Watson, James F. Sullivan, and Arthur Whiteley the leading comedy parts of Mrs. Him and I amused large audiences at the Grand Opera House last week. The piece shows but few changes in text of last season, though the cast is almost entirely new. Others in the company are John J. McCowan, Charles P. Morrison, Al. H. Weston, George Germain, Henrietta Lee, Nettie Nelson, Stella Morrisey, and Carrie Lawson. This week George Primrose's Minstrels.

GRAND.—Frank Harvey's five act melodrama, Woman Against Woman, began a week's engagement at Adler's Grand Theatre last Friday night. The company, headed by Frank Rolleston, is a capable one and the play is well staged. The next attraction is The Sign of the Four.

ACADEMY OF MUSIC.—The last two weeks of "Way Down East" began on Monday, Oct. 2, the final performance will mark exactly 365 days that this rural drama has been played at the Academy of Music.

MAJESTIC.—The run of The Duke of Duluth will come to an end at the Majestic Theatre next Saturday night, and on the following Monday, Oct. 2, Chauncy Olcott will commence a three weeks' engagement in Edmund Ruck.

THIRD AVENUE.—More to Be Fitted Than Scorned, which opened its season at a downtown house a few weeks ago, was the bill at the Third Avenue Theatre last week. This week The Gypsy Girl is the attraction.

YORKVILLE.—Are You a Mason was the bill by the Yorkville Theatre Stock company last week, the principal members of the organization appearing to advantage in the comedy. This week Blue Jeans.

HARLEM OPERA HOUSE.—The Virginian, with Dustin Farnum in the title-role, played to profitable audiences at the Harlem Opera House last week. This week Joe Weber's Stock company.

WEST END.—Crowded houses welcomed The Wizard of Oz at the West End Theatre last week. Billy B. Van in The Errand Boy is the bill this week.

STAR.—Tracked Around the World, with George Mack featured as Eddie Gates, the boy detective, was the bill at the New Star last week. Hearts of Gold this week.

THALIA.—Hal Reid's four-act melodrama, Custer's Last Fight, was the offering at the Thalia Theatre last week. This week The Lighthouse by the Sea is the bill.

IN BROOKLYN THEATRES.

On Monday night the doors of the New Montauk Theatre at Livingston street and Haverover place were thrown open to the public. The Duchess of Dantzic, with Erle Green in the title-role, and Holbrook Blinn as Napoleon, was the opening attraction.

Schumann Heink is at Teller's Broadway in Love's Lottery.

The Sambo Girl, with Eva Tanguay as the star, is at the Majestic this week.

The Russell Brothers in their new comedy-drama, The Great Jewel Mystery, are at the Grand Opera House.

Cecil Spooner is seen at the Bijou this week in a boy's role, appearing in the leading part in His Majesty and the Maid. The play is staged by Edna May Spooner. Harold Kennedy is seen in a comedy part, and Edwin M. Curtis adds a striking bit of work in a suitable role.

Extra Reed Fayton is seen at her best this week in The Fatal Wedding. The entire company support her.

Bankers and Brokers, in which Yorkie and Adams scored a hit at the Grand a few weeks ago, is at the Polly this week.

The Lyceum Stock company at Phillips' Lyceum appear in The Sign of the Four. Emma Bell and William C. Holden are seen in the principle roles and are supported by a well balanced company.

At the Star this week Clark's Runaway Girl appears in a whirl of excitement. Joseph E. Howard's Sultan's Dream as a feature and a good olio finishes the bill.

The Dreamland Burlesquers, a merry company of fun makers, offer the burlesque at the Alcazar Theatre.

The Yankee Doodle Girls appear at the Nassau. A Trip to the Hippodrome, a good burlesque of the popular Manhattan resort, is part of the entertainment and a vaudeville bill finish the programme.

The Gaiety has a good musical attraction in The Dainty Duchess company. Good singing and dancing and a number of popular specialties are introduced during the evening.

VINCENT KIRK.

MUSIC NOTES.

Three new prima donnas joined the Savage English Grand Opera company this week and will make their first American appearance during the week of Oct. 2, when the company opens its tenth season at the New Montauk Theatre in Brooklyn. These are Madame Morioara Serena, from Paris; Margaret Crawford, who sang in The Ring operas in Wiesbaden and at Frankfurt-on-Main, and Florence Pendleton Scarborough, another American singer who has just returned from Paris.

Emma Calve will start her American tour at Toronto instead of New York, though the date of her appearance at Carnegie Hall, Nov. 4, remains unchanged.

A chorus of 500 and an orchestra of sixty-five as well as a quartette of well-known singers will assist in the First Jones Spectacular Festival Concerts in aid of the Paul Jones Monument Fund, to be given at Carnegie Hall on next Saturday and Sunday evenings. The programme will be made up mainly of the compositions of the American composer Silas G. Pratt.

Victor Herbert's series of Sunday night concerts will begin at the Majestic Theatre on Oct. 22.

The singers of the Metropolitan Opera company are arriving from the other side. A recent arrival is Madame Abarbanell, who is to sing both at the Irving Place Theatre and at the Metropolitan Opera House. George Fetter has signed a three years' contract with Herr Curried, beginning in 1906.

Mrs. Sadie Knowland Coe, who died in California recently, left a musical manuscript that may be very valuable some day. It is a Hawaiian set to music and entitled "The Melodrama Hawaii."

Nathan Franko directed a musical that was given by Mrs. Clarence H. Mackay at Boston, L. I. Sept. 22, in honor of the Duchess of Marlborough. It was an elaborate social affair.

EDWIN LEE TANNER DEAD.

Rev. Edwin Lee Tanner, for fifteen years a member of the dramatic profession, died at the home of his son at Bainsbridge, N. Y., on Sept. 23, of Bright's disease.

Though destined from boyhood for the work of the ministry and trained for the church at McGuire's University School and Richmond (Va.) College, his attention was turned to the stage by the persuasion of friends. His first engagement was with John McCullough. Subsequently he appeared in support of Mrs. D. P. Bowers, Frank C. Bangs, Louis James, Frederick Ward, Walker Whiteside, and others. He starred for three seasons in his own dramatic version of Stevenson's Dr. Jekyll and Mr. Hyde. It was as a Shakespearean comedian that Mr. Tanner excelled. During the season of 1894-1895, in the low comedy part of Francis, he shared the honors with the stars in Ward and James' production of Henry IV. Other successes were Lancelotti Gobbo, the First Grave-digger, Don Quixote, Donkey in The Lion's Mouth, etc. The last seasons he spent on the stage were given over to modern work in the Spooner Stock company, where he appeared chiefly as Svengali and as Dr. Jekyll and Mr. Hyde.

During his years as an actor Mr. Tanner never lost his interest in the church and continued the study of theology. In 1900 he was ordained deacon by Bishop Huntington, of Central New York, and in 1902 he was advanced to the priesthood. Though broken in health, he continued in his post of duty to the day of his death, endeavoring himself to his congregation as he had to his companions when on the stage.

AT THE LEAGUE.

Mrs. J. Alexander Brown, chairman of the dramatic meeting at the Professional Woman's League last week Monday, carried out a very successful programme. Edith Yeager, of Brooklyn, recited "The Postage Stamp" and "Molly." A little favorite of the Spooner Stock company, Baby Chalmers, appeared in several songs and dances with fairy-like grace. A group of songs were cleverly interpreted by Mrs. Avery, accompanied by Mrs. W. J. Tutcher. Charles T. Catlin, President of the New York Chapter of the Actors' Church Alliance, recited "Aunt Jemima Johnson" and a negro dialect number, "About Abbie." Regina Weil was heard in a selection from The Sorcerer, in imitation of Mrs. Patrick Campbell. "Aunt Louisa" Eldridge was called for and responded with "The Patriotic Dog Tags" and a bit called "Slang." She was in one of her happiest moods. The literary meeting yesterday (Monday) was directed by Carrie Clifton Knott.

EBEN PLYMPTON ARRESTED.

Eben Plympton was arrested at Plymouth, Mass., last Thursday, charged with assault with intent to kill Captain George Martin, of New York, his friend and companion. The assault took place eight days before the arrest, at the actor's summer home on Silver Lake. Captain Martin was taken to the Massachusetts General Hospital, Boston, when the facts became known, and now lies in a critical condition. Mr. Plympton was admitted to bail last Sunday, his bondsman being George F. Monahan, of Charlestown, who furnished the \$5,000 bond demanded. The actor went to Boston to await the outcome of Captain Martin's injuries. Testimony differs as to the direct cause of the assault.

A FAIR EXCHANGE OPENS.

A Fair Exchange, Henry Blossom's new comedy of American fashionable life, was presented for the first time on any stage in the Taylor Opera House, Trenton, N. J., last Friday night by Charles Dillingham's company, with Thomas W. Ross in the leading role. Mr. Ross played Cliffe Austin, a wealthy Westerner, and John F. Flood appeared as Walter Langhorne, the heavy part. Claire Kulp, a Trenton young woman, Mrs. Lizzie Hudson Collier, and Bijou Fernandes are also among the principals. A Fair Exchange is a story of a smart club's effort to help Austin spend his money. The dialogue is said to be bright and up-to-date and the scenic effects good.

THE GREAT I AM CLOSED.

The Great I Am company, in which Frank Byron and his wife took the leading part, disbanded Saturday night in Jersey City. The company started out from Springfield, Mass., three weeks ago. A. M. Meyers was its manager. Business was not what the manager expected and salaries did not come as promptly as they should. Then several of the actors and actresses had attachments issued against the company for pay due. Mr. Byron's claim of \$140 was not forthcoming, and he quit the company.

THE CLANSMAN PRODUCED.

The Clansman, by Thomas Dixon, Jr., was produced at the Academy of Music, Norfolk, Va., on Sept. 22. It presents a picture of conditions in the South during the reconstruction period, and the interest lies chiefly in the strange story of the Ku-Klux-Klan. One of the principal characters is modeled after Thaddeus Stevens, the leader of the radical Republicans in Congress during the period portrayed. It is meant to counteract the sentiment of Uncle Tom's Cabin.

MRS. CHARLES WALCOTT ILL.

Mrs. Charles Walcott is suffering from a paralytic stroke at her summer home near Rhinebeck, N. Y. She is about seventy years old and her condition is serious, though she has rallied somewhat since the first stroke. On account of her illness neither she nor Mr. Walcott will be able to appear in The Embassy Ball, in which they were to support Lawrence D'O'Leary. There is but small hope of her recovery.

PROFESSIONAL DOINGS.

In Manuscript for October Acton Davies has an instructive article on "The Playwright and His Profits," illustrated by unusually good portraits of the notables discussed.

The Reader has as its first offering an unusually clever article on "A Modern Hippodrome," by Montrose J. Mosen.

Walter N. Lawrence announces that he will transfer The Prince Chap from the Madison Square Theatre to the Joe Weber Theatre on Oct. 2. This change is necessitated by the production of The Man on the Box at the Madison Square Theatre. In this latter play Henry E. Dixey is to be starred.

Seima Herman in The Queen of the Convicts makes her first appearance in the play as a barefooted peasant girl. Rehearsals began Monday at Lyric Hall, New York.

It was rumored last week that Oscar Hammerstein is arranging for a season of grand opera at his new theatre, the Coliseum, to rival the Metropolitan grand opera. Mr. Hammerstein says that plans have not gone far enough to make any definite statement.

Henry Rosenberg, manager and owner of the Metropolitan Theatre, gave a dinner Sunday night for the attaches of the house and the members of the company playing in the theatre. The occasion was Mr. Rosenberg's birthday.

Dorothy La Mar closed with Tom, Dick and Harry last Saturday night.

M. B. Leavitt arrived in New York from London on Saturday.

The Irving Place Theatre will open for the season on Sept. 30. Madame Abarbanell is to sing the chief parts in Strauss' Fruehlingstau and Jung Heideberg. Later in the season Madame Abarbanell will be heard in the part of Gretel, in Humpelstuck, Hansel and Gretel. With Madame Abarbanell has arrived Miss Joe Hegyl, a Hungarian operetta singer, and several prominent male singers, notably, Herterich, Knasack, Rudolph, and Loewe. They had been

preceded by Franklin Marion Ohio, a favorite singer of leading operetta parts, and by Franklin Sophie Grosser, who will be the ingenue of the Irving Place company this season.

SAID TO THE MIRROR.

Law Fielder: "There is no truth whatever in the rumor printed in a New York paper on Friday last to the effect that Mr. Webster and I are to resume our partnership. I wish to deny the rumor with all possible emphasis."

Louis A. Elliott: "I inclose a copy of bills, David Harnam and The Old Homestead, played by Curtis Dramatic company at Virginia, Wis., last week. The Bodine Stock company, playing Wisconsin, are also starring David Harnam and The Christian, and the Dubinsky Brothers are starring 'Way Down East.'"

B. A. Myrnes: "As the manager of Canning the fall breaker, I wish to give our side of the story in connection with the incident that occurred at Hyde and Belmont's Theatre on Sept. 11. Mr. Hardeen, a brother of Houdini, produced a pair of handcuffs which he claimed were produced from the Adams Street police station and which had been tampered with. When Canning asked to be allowed to look at the handcuffs and also to see the key Hardeen refused to allow him. Two officers from the station said that they had never had the handcuffs in question and had never seen anything like them in the station. When Mr. Hyde and Mr. Canning offered to cover Hardeen's money he refused to let them see it. It was only from motives of kindness that Canning refused to appear in court against Hardeen. I consider Houdini's conduct in this affair unprofessional. Hardeen's tricks were done before he was born, and will be done by others after he has gone."

OBITUARY.

Mrs. Katherine A. Mack died in Brooklyn on Sunday evening, Sept. 17, of cancer of the stomach. She had a host of friends in the theatrical profession, many of whom will be surprised to learn of her death. She was born in England, the daughter of Boston, and Alice, wife of Fred Warren, of The Maid and the Mummy company. The funeral was held on Wednesday from the home of her daughter, Mrs. Warren, 277 South Third Street, Brooklyn, and the interment was in Evergreen Cemetery. Mrs. Mack was in her seventy-fourth year and had been ill but a short time.

Mrs. Fred W. Armstrong died at her home, at Bath, Ontario, Can., on Sept. 4, after a lingering illness. She was a daughter of W. A. B. Hope, of Montreal, and a sister of Mrs. Harold Wolf (Diane Booth), of New York. The funeral was held on Sept. 8 at St. John's Church, Bath, where the services were conducted by the rector, Rev. A. L. McPhear, assisted by Canon Roberts and Dean Dill, of Kingston. A memorial window will be placed in St. John's Church by her husband, mother and sister, the church having been founded by her ancestors.

Virginia Niles Leeds, a well-known author and contributor to magazines, died in Sodenham Hospital, New York City, on Sept. 23, as a result of an operation for appendicitis. She was a writer of a number of short stories and monologues, which were published in "McClure's." Recently she was a regular contributor to the "Sunday Herald."

Lon M. Allen was taken seriously ill with acute consumption in Newark, N. J., last week, while connected with The Beauty and the Beast, and was removed to a hospital where he died on Sunday.

Madame Gail Marie, celebrated opera singer, died at Nice on Sept. 23 of heart disease.

MATTERS OF FACT.

Important changes have transformed the Opera House at Ionia, Mich., to a bright auditorium, looking upon an enlarged stage. The house has new drop curtain and seats of scenery.

The Grand Opera House is the only theatre in Stroudsburg and East Stroudsburg, Pa., towns having 10,000 inhabitants to draw from. Manager F. V. Heller is playing a good grade of attractions only and has open time for such.

The Woodward Stock company's season coming to a close, Lillian Mae Crawford, playmate, who will be at liberty and invites offers. The company is at Sioux Falls, S. D., this week.

Merion, Ind., is a college town with a fair quota of the theatrical element. An opening attraction is wanted for early October.

Lawyer Jenson, care of this office, wants immediate information regarding Mrs. A. D. Fendray.

The Hotel Albion offers several rates and other inducements to professionals visiting Bay City, Mich.

Julian Rose, in Fast Life in New York, played the Polly Theatre, Brooklyn, last week to 18,253 paid admissions—capacity every performance. Over a thousand people turned away on Saturday night.

BORN.

STERNBOYD.—A daughter to Mr. and Mrs. Vincent Sternboyd, at Beaufort Mansions, Chelsea, England, On Sept. 14.

DIED.

CLAUDER-GIBBS.—Walter J. Clauder and Blanche Gibbs, at Chicago, on Sept. 12.

CLINTON-BLAKE.—By H. Clinton and Grace Blake, at Anacosta, Mont., on Sept. 14.

GIBARD-SHIRLEY.—Shirley Gibard and Blanche Shirley, at Cleveland, O., on Sept. 21.

KENNY-CONROY.—Herbert A. Kenny and Marie Conroy, at Roxbury, Mass.

WILSON-MCALISTER.—Ben F. Wilson and (Mrs.) Jessie McAlister, at Brooklyn, N. Y., on July 25.

DIED.

ARMSTRONG.—Mrs. Fred W. Armstrong, at Bath, Ontario, Can., on Sept. 4.

LEIDS.—Virginia Niles Leeds, at New York City, on Sept. 23, aged 57 years.

MACK.—Mrs. Katherine A. Mack, at Brooklyn, N. Y., on Sept. 17, aged 73 years.

MARIE.—Madame Gail Marie, at Nice, on Sept. 23, of heart disease.

MCCADDON.—Mrs. Joseph T. McCaddon, at London, Eng., on Sept. 18, of heart failure.

TANNER.—Rev. Edwin Lee Tanner, at Bainsbridge, N. Y., on Sept. 23.

WEISSNER.—Joseph Weissner, at Middletown State Hospital, N. Y., on Sept. 6, aged 44 years.

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OPEN TIME

Sept. 30, Oct. 30, 31, Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Feb. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, March 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, April 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, June 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Aug. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Sept. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,

Vanity Fair Burlesquers
Pictures Britt and Nelson Fight.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Monroe, Mack and Lawrence, Della Clark and company, Mr. and Mrs. Jimmy Barry, Hathaway and Walton, Juggling Mathews, Mr. and Mrs. Stuart Darrow, Kurtis and Busse's dogs, Mr. and Mrs. Jack, the Be-Anos, Ivy, Delmar and Ivy, Smith and Baker, Mr. and Mrs. Lew F. Diamond, Carl Brehmer.

Keith's Union Square.

Bernac's Circus (second week), Mr. and Mrs. Gardner Crane, Crane Brothers, De Witt, Burns and Torrance, Herbert's dogs, Happy Jack Gardner, Smiri and Kessner, the Holdsworths, Al. Coleman, Sophie Burnham, Nibbe and Bordeaux, the Waddells, the Delmars, and Henry and Young.

Proctor's Fifty-eighth Street.

Dan McAvoy and his Fifth Avenue Girls, Abdul Kader and his three wives, Les Harrisons, Canfield and Carleton, Willie Zimmerman, Village Choir, Brothers Lloyd, Ollie Young and Brother, Mitchell and Cain.

Proctor's Twenty-third Street.

John C. Rice and Sully Cohen, Ephraim Thompson's elephants, Frank Bush, Smith's English Grand Opera Trio, Snyder and Buckley, Clarice Vance, Charles Leonard Fletcher, Les Zamacois, Photo-Bioscope.

Hurtig and Seamon's.

Eight Vassar Girls, James Thornton, Dorothy Morton, the Smiley-Arthur Sketch Club, in the Widow's Third, Hallday and Leonard, Frane-Atlantic Four, Hayne and Smith, Bette Wordette and company, Brandow and Wiley.

Colonial.

Herbert Keiley and Edie Shannon, in the String of Pearls, by James Barnes; Ema Carus, Empire City Quartette, Mason-Kessler Company, Ed. F. Reynolds, Fenchhoff Troupe, the Castanosa, Mabelle Adams.

Alhambra.

Katie Barry, Jules and Ella Garrison, Ye Colonial Musical Septette, Winona Winters, Four Ford, Merian's dogs, Campbell and Johnston, Cooper and Robinson, and Larsen Sisters.

Hammerstein's Victoria.

Henry E. Dixey and company, W. H. Murphy and Blanche Nichols, William Gould and Valdesa Burnett, Melville and Stetson, Stuart Barnes, Charles Guyer and Nellie O'Neil, Havenman's animals, Mayme Remington and Plicks, and Griff Brothers.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—It is a pleasure to be able to record an extraordinary hit in these days of cut-and-dried vaudeville, when the same act turns up over and over again to weary us with a constant repetition of lines and business that bring yawns instead of laughs. Never in the history of Keith's has such laughter been heard as was caused by Bernac's Circus, which was seen for the first time in America last week. It was the last item on a long bill, but the tired audience simply had to throw aside all restraint and give way to mirth that did one's heart good to see. Women shrieked for very joy; children stood up and clapped their little hands in ecstasy, and even solemn-looking, gray-bearded men held on tightly to their vest buttons as their old frames shook with glee. All this was due to a black donkey with a keen sense of humor and a very nimble pair of hind legs. Mr. Bernac called for volunteers from the audience, and offered a good prize to any one who could ride the donkey. Three well-trained assistants emerged from the audience and then the fun began. They all tried to mount the little beast in turn and the way he landed them on the hard floor was side-splitting in the extreme. For seven or eight minutes the house was in an uproar. The climax came when Mr. Bernac produced a revolving table on which two little ponies ran while it was spun at a high speed. He offered \$500 to any man who would stay on the table, and the young men (including a colored boy) who had failed to ride the donkey took chances with the table. It treated them worse than the donkey did, and as they were spun off into the wings and toward the footlights the spectators were again tickled into paroxysms of laughter. The people were laughing long after they left the theatre, and most of them will laugh for weeks to come. Mr. Bernac has by far the funniest act ever seen here, and he is more welcome than any performer that has ever come from Europe. The Faded Orchestra of Boston made their annual appearance here, and scored as usual under the able direction of Caroline R. Nichols. The young women made a stunning appearance and their selections were well chosen and well played. Salter, a European juggler, made his American debut with great success. His act is a combination of the best tricks of Cingovelli and Kane, with a few original ideas of his own. He juggled cigars, umbrellas, hats, dishes, billiard balls, cans and other things with great skill, seldom making a failure and doing every trick neatly and gracefully. One of his best tricks was the balancing of a painting on his chin, allowing it to slide on his forehead the entire length of the side of the frame, and catching it at the top corner without touching it with his hands. Another good stunt was the filling of a glass of wine from a bottle held between his feet while balancing on his hands on a table, and the subsequent drinking of the beverage in an upside down position while the bottle was balanced on his head. Another number deserving of praise was that of Daisy Harcourt, an English comedienne, who was also trying her act on the Yankess for the first time. She opened in a character make up, singing "That's His," which she did very cleverly. She then changed to a trim short skirt, and sang a song containing a good deal of patter, in which she described the various types seen in the audience at an English pantomime. It was a clever bit of work, and through it all Miss Harcourt exuded a certain sort of magnetism that won the audience completely. Even though much of the English slang she used was unintelligible to her hearers, she rattled it off so charmingly that it was none the less acceptable. Clay Clement, assisted by Kara Kewyn and Mr. Lloyd, scored in the Baron's Love Story. George W. Day was very happy with some topical jokes and a few new and original songs that won emphatic approval. Matthews and Ashley presented a new act called A Smashup in Chinatown, for which they carried a special drop. The characters are a caddy and a Hebrew and the dialogue and business are very funny. They finished with their "dope" song, with new and up to date verses. Rich and Harve, Gorman and West, Marie Laurent, Brazil and Beaul, Joe Belmont, and the pictures were the other numbers in one of the best bills ever seen at this house.

COLONIAL.—Valerie Bergare presented for the first time in this city, a one-act version of Carmen, written by Marie Doran. The piece was elaborately put on, with pretty scenery, showing a rocky pass in Spain that looked like the real

thing. The costumes were tasteful, and nothing had been left undone to add to the effectiveness of the presentation. Miss Doran has done her work well, and has managed in the space of less than half an hour to give a fairly clear idea of Carmen's character. Miss Bergare threw herself into the part with great energy and enthusiasm, and it was evident that she felt the varying moods of the cigarette girl as though she were living in sunny Spain, winning hearts and tossing them aside like so much chaff. She played with a sureness of touch that held the attention of the audience from first to last and made a deep impression. In a serious play of this kind this is a hard thing to do in vaudeville, as the average vaudeville patron does not care to watch a play that is serious from beginning to end. Miss Bergare was especially good in the card scene and in the quarrel with José. At the climax of the play, in which she is stabbed by José, she created a sensation by rolling down a long incline in a most effective way. Miss Bergare's support included Henry Keane as José, Edward Duno as Escamillo, Charles Diamond as Dancairo, Maude Turner Gordon as Zaza, and Marie Burke as Frasquita. Marcel's has-reliefs and pictures were a special feature and won enthusiastic applause. A pair of velvet curtains hung directly in front of the pictures would add greatly to the effect, which is somewhat spoiled at present by the lowering of the ordinary drop after each picture. The studies are all very beautiful and reflect the greatest credit upon M. Marcel as a man of taste. Rice and Prevost were uproariously funny in Bumpy Bump. A laughing hit of the largest proportions was scored by Thomas J. Ryan and Mary Richfield in Mike Haggerty's Daughter, to which several quaint touches have been added here and there, making it even better than before. Ernest Hogan and his Memphis Students gave their delightful entertainment and were rewarded with numerous encores. Charles F. Semon, a trifle narrower than ever, was as funny as he always is, and his business with the Scotch kilts went with a scream. Another clever monologist, William Tomkins, scored with a happy line of intelligent and sane humor that pleased those who like to do a little thinking when jokes are being given out. Floeste Crane, "The Girl from Coney Island," with her big voice and bigger frame and the Tanakas, with some good Japanese juggling, also pleased.

PASTOR'S.—Ward and Curran topped the list in a new version of The Terrible Judge. They are great favorites here and their act was one long laugh from beginning to end. Steely, Doty and Coe did a musical act that ranks with the best in its line. Annie May Abbott and com-

tails as though they concerned some one else, and it finally dawned on the villain that his guilt is known, and as the two men face each other the situation is intensely dramatic. The husband draws a revolver to kill his enemy, when a sudden attack of heart failure averts the murder, and the career of the home breaker is at an end. The audience followed the play with intense interest and at its conclusion Mr. Hilliard was recalled several times. He was ably supported and the scenery and accessories were in excellent taste. Truly Shattuck made her reappearance and was given a warm welcome. Others who scored were Cole and Johnson, Louis Simon and company in The New Coachman, Snyder and Buckley, who were very amusing; Dan McAvoy and his Fifth Avenue Girls; Charlie Case, with new stories; the Confanon, funny acrobats, who made their first appearance here, and Remier and Gaudier, smart singers and dancers.

PROCTOR'S FIFTY-EIGHTH STREET.—An excellent bill drew good audiences. The Ellmore Sisters pleased with their witticisms and songs. Sheen and Warren were amusing in Quo Vadis Upside Down. Burke and Lisa Ross and the Inkley Boys scored with their bright gingers act. Ed P. Reynard, in his newly arranged ventriloquial act, was very happy in the choice of his jokes and his work was warmly applauded. Blocksom and Burns presented their grotesque acrobatic specialty with great success. Joyce and Burns put on a novel act, in which they gave some good exhibitions of life on the plains. Hawson and June with their boomerangs and juggling were more than well received. Alf Grant, assisted by Ethel Hoag, repeated the hit made at another house a few weeks ago, with his new and highly diverting specialty. The Proctor Miniature Stock company attached to this theatre was seen in Wanted, A Thousand Young Millionaires. The cast included James Durkin, Agnes Scott, Charles Arthur, George Rowell, Laura Lang, William Norton, and Susan Lee.

PROCTOR'S TWENTY-THIRD STREET.—Ephraim Thompson's wonderful elephants were the headliners of one of the best bills of the season, and their astounding tricks took the audience by storm. The Empire City Quartette, who recently retired from the cast of The Ham Tree, were cordially welcomed back to the field in which they have been most successful. They all made individual hits, and were encored until they had to beg off. Staley and Birbeck's remarkable transformation act was one of the best features of the programme, and the spectators stared in open-eyed wonder at the quickness of the changes. Henry Taylor and company presented a fine equilibristic and shooting act, very neatly

HELENA FREDRICK.



Photo by Hall, N. Y.

Above is an excellent likeness of Helena Frederick, whose brilliant soprano voice is receiving the highest encomiums from the press and public. Her repertoire includes such numbers as "Good-Bye, Dixie, Dear," "Ave Maria," set to an air from Cavalleria Rusticana, "You and I Alone," "Cupid and I," from the Serenade, and other high-class selections. Miss Frederick is now appearing on the Keith circuit.

The Burlesque Houses.

DEWEY.—The Gay Morning Glories, directed by Eugene Wellington, drew a series of large and well-pleased audiences last week. The Devil's Daughter was the burlesque, and it went splendidly. Good work was done by Clarence Wilbur, Cooper and Harvey and others. This week, Bowery Burlesquers.

GOTHAM.—Clark's Runaway Girls drew unusually large houses last week, and the Harlemites seemed overjoyed with their antics. Joe Howard, Abe Reynolds, the Bowery Newsboys' Quartette, Kitty Bingham and the Burg Sisters were especially well received. This week, Vanity Fair.

CIRCLE.—The Blue Ribbon Girls proved one of the best attractions seen here so far this season. The burlesques are From the Laundry to the Stage, and Bugville Asylum. Will Rogers, and Morton and Diamond made big hits. This week, The Majestics.

LONDON.—The High School Girls, the tour of which is under the direction of T. W. Dinkins, scored with large audiences. The company includes Billy Hart, Terry and Elmer, Emeline Beamer, and others. This week, Alcazar Beauties.

MINER'S BOWERY.—The Dreamland Burlesquers, including Palfrey and Barton, Louis Fritzkow and the Pacheco Family, drew big houses. This week, The Imperials.

MINER'S EIGHTH AVENUE.—The Baltimore Beauties in A Scotch High-Ball proved a strong attraction. Mitchell and Love, Edna Davenport, and Louis M. Grant are prominent. This week, The High School Girls.

THE INTERSTATE CIRCUIT.

H. F. Carruthers, general manager of the Interstate Amusement company, St. Louis, announces that he is now booking vaudeville artists, for seven consecutive weeks, over the new Interstate Circuit, comprising the cities of Hot Springs and Little Rock, Ark.; Dallas, Fort Worth, Waco, San Antonio and Houston, Texas. The season will open, Oct. 23, at the Majestic Theatre, Hot Springs, at the height of the racing period there. The winter season for resorters will be in full bloom at San Antonio while the Majestic at that point is open for business. The Interstate Circuit wants the open time of American and European acts, and Manager Carruthers says he is not desirous of hearing from any acts that do not feel able to pass muster before rigid inspection and critical audiences. The new Southern circuit will open seven new theatres, which will be conducted in the most modern style.

HOUDINI'S GREAT FEAT.

Harry Houdini has again proved himself entitled to be known as the "Handcuff King" by a most extraordinary feat. A performer named Houdini, who is also in the handcuff line, agreed with Houdini to a test. Each was to handcuff and shackle the other, and the two men were to be thrown overboard in New York harbor. The one who could free himself first was to be declared the winner. The men and their seconds repaired to a tugboat, and sailed to Atlantic Dock, where the shackling was attended to. Ropes were tied around the waists of the contestants and they were lowered into the water. Houdini managed to free himself in two minutes and forty seconds, while his opponent, after a vain struggle, gave up and had to be hauled on board the tug and revived from his half-drowned condition.

CONEY ISLAND'S HARDI GRAS.

The season at Coney Island ended in a blaze of glory last week, and never in the history of that famous resort have such crowds been on hand. The average attendance every night, from Tuesday until Saturday, was 250,000, and in spite of the terrible crush no unpleasant incidents occurred. The entire West end of the island was gay with lights and bunting, and the carnival spirit prevailed everywhere. Strange to say, the big parks did not profit by the immense attendance, as the people seemed to prefer to be in the surging, restless throng that struggled through the streets. There were a number of pretty floats in the parade, and taken altogether it was an occasion that will long be remembered.

NEW AMUSEMENT PARK.

Melville and Schultzeiser, owners of Fairyland Amusement Park in Paterson, N. J., announce that they have leased twenty-six acres in the Bronx, New York, and will turn it into a large amusement park. Nathan S. Barrett, the landscape expert who laid out Essex County Park at Newark, is already planning the grounds. Five acres of the park will be laid out in lagoons, walks, miniature waterfalls and the like. The rest of the grounds will be devoted to outdoor and indoor entertainments. Thomas Howe, a New York architect, is at work on plans of the buildings and inclosures.

JAMES T. POWERS IN A SKETCH.

James T. Powers, the well-known comic opera comedian, last week signed a contract with Percy Williams to appear, during October, at the Colonial Theatre and the other houses controlled by Mr. Williams. Mr. Powers will be assisted by his wife, Rachael Booth, and a few others, and will present a musical comedy sketch. Mr. Powers was to have appeared in The Orchid, but has changed his plans.



Photos White, N. Y.

ECKHOFF AND GORDON.

THE MIRROR pictures above Fred H. Eckhoff and Anna M. Gordon, who have scored a great success in their musical comedy act during the past few seasons. Mr. Eckhoff is a comedian of unusual talent, and has a faculty for originating odd lines and quaint bits of business that

invariably make hits on account of the clever manner in which they are presented. Miss Gordon is an accomplished actress and singer, and is noted for her excellent taste in the selection of her gowns. Their services are in great demand this season.

pany presented for the first time here a new sketch called Juanita, written by Edmund Day and staged by Eugene Sanger. Miss Abbott has hitherto been known as a "magnet," but possessing qualifications as an actress she decided to appear this season in a new line of work. She appeared as Juanita, a Mexican girl who has two lovers, a Mexican and an American cowboy. The Mexican is her cousin, and is very jealous of her. The rivals meet and after a quarrel the cowboy is stabbed by the Mexican. In protecting him from further attacks by the enraged Mexican, she is forced to stab the latter, and he falls helpless across a table, as the girl and the cowboy embrace. The action is lively and the emotions of love, hatred, jealousy and revenge are given full swing. Miss Abbott worked very hard and made a good impression upon those who are fond of melodrama. She had two very clever actors in her support, Leon Cashel as the Mexican, and Robert Harvey as the cowboy, playing with much skill. The setting is elaborate, but the small size of the stage proved a serious drawback to its proper showing. Mr. Day has shown much cleverness in the writing of the sketch and Mr. Sanger deserves a word of praise for his staging of it. Post and Clinton were seen in a new act which conforms all the elements that have made these performers popular in the past. Billy Clark and Harry Jones conversed in a very amusing way and their efforts were thoroughly appreciated. Charles B. Lawlor and his daughters scored with some songs that were well rendered. Mosher's bull terriers proved a cleverly trained collection and their bag punching was most amusing. Cogan and Bancroft, Reeves and Young, Philbrooks and Reynolds, Demario and Belle, George W. Hussey, Mike Scott and the vitagraph rounded out the bill.

HAMMERSTEIN'S VICTORIA.—Robert Hilliard headed the bill, presenting for the first time in Manhattan a dramatic sketch called As Ye Sow, written by R. C. McCullough. This playlet is by far the strongest and most interesting that Mr. Hilliard has so far presented in vaudeville. It tells the story of a prosperous business man who is happily married to a woman with a past. The husband is fully cognizant of all the facts, and when the other man turns up and makes a dastardly attempt to break up the happy home, not being content with his past misdeeds, he is met by the husband in a way that surprises him. The latter, not pretending to suspect anything, allows his wife to introduce the stranger, and the two men sit down to have a chat. The husband starts in an easy, offhand manner to tell the stranger a story. He goes over the de-

scribed and set. Mr. Taylor did some very good and original stunts and his assistant proved herself a remarkably expert marksman, especially with pistols. The act in its entirety is worthy of praise. Foster and Foster pleased with some good comedy work in The Volunteer Pianist, and wound up in a novel way by singing two songs at once in harmony, each being accompanied by one-half of the orchestra. Their chicken song was also decidedly clever. George H. Wilson's act was rather flat, principally because of the naming of "jokes" about sea sickness. He rang the changes on this topic until some people in the house with sensitive stomachs began to feel very uneasy, and as a result there was no wild demand for the performer's return when he had made his exit. William Gould and Valdesa Burnett, Carmichael, Brandow and Wiley, clever colored entertainers, and the pictures were also in the programme.

ALHAMBRA.—Henry E. Dixey, assisted by Marie Nordstrom, headed the bill in J. C. Nugent's sketch, A Passing Parent, which made a pleasing impression. Greens and Werner were especially well received in Babes in the Jungle, and the new songs by Cole and Johnson were rapturously encored. Hines and Remington were uproariously funny in Miss Patter of Paterson. Havenman's Animal Circus met with favor, and Colby and Way scored with their pleasing specialty. Gus Williams had some new and timely jokes. Paul Conchas did some very good juggling, using Krupp shells and other weapons of modern warfare. The Brothers Damm and the vitagraph began and ended the programme, which drew big houses.

HURTIG AND SEAMON'S.—The only novelty on the bill was a new act by Crawford and Ganton. Both are expert fun makers and it goes without saying that they kept things humming while they were on the stage. Ross and Penton were as popular as ever and were cordially received. Monroe, Mack and Lawrence, Elisabeth Murray with new songs, Lillian and Shorty De Witt, John Birch, the Misses Tobin, the Valdere Troupe of cyclists, Canning, the handcuff expert, and the vitagraph motion pictures were the other numbers of a bill that drew large houses.

HYPHODROMES.—The wonderful Kaufman Troupe of lady cyclists, continued to make a sensation with their remarkable act. Madame Rosa Carre's animals, the Four Milana, Three Castillons, Lucania, Trio, the Byrons, the Clarksons and Marcelline were also big features of A Yankee Circus on Mars. The Halders went as well as usual, and the attendance kept up to the top notch.

VAUDEVILLE

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ROSAIRE AND DOROTEO HOME.

Rosaire and Doretto, the well-known comedy entertainers, arrived in New York on the Philadelphia, on Sept. 16, having come over to fill a long engagement in the houses controlled and booked by the Keith Circuit. They were forced to cancel a number of fine dates and to refuse many offers in order to accept this engagement, which covers the entire season and will take in the principal theatres of the United States. At the end of their tour they may return to England, but have not as yet decided on their plans for next season.

VAUDEVILLE IN BROOKLYN.

Last week at the Orpheum a capital bill was in vogue, including Katie Barry, Ye Colonial Septette, Jules and Ella Garrison, Brothers and Sisters Ford, Merian's Doga, Winona Winters, Cooper and Robinson, Larsen Sisters, and Campbell and Johnson. This week Valerie Berger and company, Ernest Hogan and his Memphis Students, Thomas J. Ryan and Mary Richfield, Flossie Crane, Rice and Prevost, Marcel's Bas Beliefs, Charles F. Semon, Al Lawrence and the Tanakans.

Hyde and Behman offered James C. Rice and Nellie Cohen in All the World Loves a Lover; the Zanciga, Eddie Leonard and the Sharp Brothers, Cliff Gordon, Mr. and Mrs. Mark Murphy, Maddox and Melvin, Lew Simmons and Tommy Harris, Lawrence Cramer, Trio, and Zea King and company. This week Charles J. Ross and Mabel Fenton, in Just Like a Woman; the Basque Quartette, Lindy Ward and Curran, Keno, Welch and Melrose, John Birch, Folk and Treck, Hoy and Lee, and Lew Hawkins.

At Coney Island the Mardi Gras exceeded all expectations, and phenomenal crowds attended every night. The attractions throughout the island all had good bills, prominent among them being Henderson's. Their bill included Shepard and Ward, Silver Trio, Black Carl and Dugan, Emeralds Sisters and company, All and Feller, Jack Sheehan, Goetz and Nelson, Viola Duval, Johnson and Wells, Dora Pelletier, Three Orions and Elite Musical Four.

At the Gotham last week were J. K. Hutchinson and company, Stanley and Brockman, Frank Best, Hickey and Nelson, Artie Hall, John Le Clair, Mr. and Mrs. Dan Ellett, and Dally and Denny. This week's bill includes Charles Burke, Grace La Rue and company, Fay and Clark in their new act, A Modern Jonah; Al Lawrence, Rawson and June, Carter and May, Theodore Julian, Dixon, Bowers and Dixon, and Herbert Deveau.

The Amphion last week offered Arthur Byron and company, the Navajo Girls and the Two Tones, Louis Wesley, Adamant and Taylor, Lloyd Brothers, Halliday and Leonard, Two Fucks, and Shields and Paul. This week James J. Corbett is the feature. Other bills include Herma's Doga and Cats, Delmore and Lee, Zea-King and company, Bates Musical Trio, and Niblo and Reilly.

At Keeney's last week Blanche Chenebrough Scott succeeded so well that her appearance this week was demanded. Others will be Cora Payton and Grace Fox, in Their Honeymoon; the Four American Beauties, Mehan's Doga, Casino Comedy Four, Larkins and Patterson, O'Rourke-Burnette Trio, and Wood Brothers.

GEORGE TWILLIGER.

VAUDEVILLE JOTTINGS.

All of the theatres under the control of the Interstate Amusement Co. will be called Majestic. H. F. McGraw, president of the co., is now touring in the South visiting the various cities in which the co. is establishing houses and writes that the outlook is very bright. The first house will be opened on Oct. 2, and a new one will be opened every week after that date, until the entire circuit is in full working order.

Once, a new vaudeville sensation is being shown for the first time this week at Poll's Theatre, New Haven, Conn.

Williams and Walker may return to vaudeville this season, as there has been some delay in getting their new starring vehicle, Abyssinia, in readiness. They should command a very high salary if they decide to return to their former field, as they have been rewarded by King Edward and other notables of Great Britain.

The Irish Industrial Exposition at Madison Square Garden drew thousands of the loyal sons of Erin last week, and much enthusiasm was shown by the visitors.

Nearly all of Colonel William F. Cody's horses attached to his circus were ordered shot by the officials of a city in France last week on account of an epidemic of glanders. It is more than likely that Colonel Cody will return to his home in Cody, Wyo., to look after his many business interests there.

Herbert A. Bradwell, who is connected with the Johnstown Musical, secured the portion of the credit for the big success attending the Mardi Gras at Coney Island last week. Mr. Bradwell had full charge of the building of the boats used in the parade and has earned universal commendation for the splendid results that attended his efforts.

Andrew Robinson has originated a new vaudeville act which he calls The Girl in the Clouds, which will be shown for the first time at the New York Theatre on Sunday evening, Oct. 1.

Artie Hall, who has been a favorite with vaudeville audiences for several seasons, has resumed work, and in spite of the number of imitators who have sprung up since he made his first success is more than holding his own. During a recent engagement at Proctor's Fifty-eighth Street Theatre she was one of the big hits in a particularly strong program, and she has a fine reputation on all which will undoubtedly become popular owing to her extremely clever handling of them.

The Crane Brothers are making their farewell tour in vaudeville, as they have a fine poultry farm at Syosset, L. I., within a few miles of President Roosevelt's summer home, and they devote their time to the raising of chickens, ducks and geese for the New York market. Lew Crane is very proud of his boy, who was born on President Roosevelt's birthday and is called Louis Roosevelt Crane.

Thirteen employees of the stranded McCaddon Circus embarked on the "New York" at Cherbourg on Saturday. Fifty-four went two weeks ago, five are in London and will be given passage in a few days, and about twenty-five, who remain in Greenwich, will start as soon as there is room on the boats. Fifty-two of the men and women arrived in New York on Saturday on the "St. Paul." They are nearly all in a destitute condition.

Betha Wilcox has been engaged by Edward Bondell for his vaudeville tour in The Last Boy, opening this week in Troy, N. Y.

Joseph Newman, who is well known in Denver and the West as a song writer and entertainer, has just finished a five weeks' tour of Colorado with his own co., and on Monday, Oct. 2, at the Olympic Theatre, Chicago, he will begin a seventeen weeks' tour on the Western and Orpheum circuits. This will be Mr. Newman's third engagement over the Orpheum Circuit.

During a storm in Maryville, Mo., on Sept. 18, the big tent of Ringling Brothers' Circus collapsed under the strain, enveloping 5,000 people and causing the greatest consternation. A number of people were seriously injured and the loss to the circus was about \$5,000.

Kellogg Gilbert, of Willis and Gilbert, the operatic vaudeville sketch team, is playing Dolores in Riggs and De Long's Florida co., successfully.

Kate Florence Ellis is about to launch in vaudeville a young Egyptian boy, under the name of "R. A." conceals his identity. In the Mystic, a sketch written for him by Miss Ellis, "R. A." is given opportunity for the display of his capabilities as an actor and his skill in the field of illusion.

The vaudeville numbers at Proctor's 125th Street last week were Lew Hawkins, Mills and Morris, and Ella Coleste.

A new venture is being tried this week at Proctor's Twenty-third Street Theatre. Smythe's English Grand Opera Trio, which has been touring the country, is now appealing to New York audiences. The trio consists of a soprano, a tenor and a baritone. They sing the principal songs from the grand opera, it is reported being the subject of a book with an effective background. The performance is under the management of Miss Westley, who is directing the affair under the auspices of a well-known New York physician, himself a lover of good music.

Joe Williams, who has been with musical comedies and dramatic productions for several seasons, is now playing the Empire Circuit and doing his specialty with Minor's Americans. He will have a new and original piano playing act for next season.

Carver and Pollard were at Hopkins Theatre, Louisville, Ky., last week, scoring a big success. They are at the Orpheum, Memphis, this week, with the balance of the circuit to follow, with the exception of New Orleans, which time has been filled elsewhere.

George W. Hume, the ventriloquist, who pleased

so well at Pastor's last week, is exceptionally well booked up for the season in the best houses.

Billy Zea Keith, who has been for the past three years with The Fatal Wedding, has been engaged to play a special engagement with the stock co. at Fawcett, R. I., in her old part of Jessie, the little mother, in The Fatal Wedding, week of Sept. 25. After this engagement she will play vaudeville and close dates for the balance of the season.

Frank Murphy and Jack E. Mace are meeting with success with Dinkins' Yankee Doodle Girls in an original specialty entitled The Contractor and the Laborer.

The Bradfords, colored performers, have finished a successful season of parks, and will shortly make their first appearance in New York in their act, A Hot Time in Connecticut.

Mrs. Theodore Roosevelt and two of her children were members of a party that witnessed the performance at the Hippodrome one evening recently.

Thomas Q. Seabrooke, assisted by Jeanette Lowrie, presented a one-act comedy called Bought at Auction at the Orpheum Theatre, Chicago, last week. The sketch was written by Louis Harrison.

Meany and Anderson are playing a five weeks' engagement over the Keith Circuit and have made a very favorable impression.

Lillian Graham, who made a hit in a boy part in What the Butler Saw, in London, will return to New York soon.

The Marvelous Le Pages have a new act in which they use a special setting showing the den of a college student. Mr. Le Page has added a number of new acts to his already remarkable act.

Madge Leasing is doing a turn at the London Coliseum, in which she is assisted by a crowd of girls dressed in Irish lads and lassies and sings "My Irish Molly O."

Langdon and Hutchinson have left the legitimate field for the season, making a tour in vaudeville to the Pacific Coast and return, in an original comedy sketch entitled A Strenuous Proposal, introducing a Spanish novelty dance and clever comedy monologue.

Fentelle and Radcliffe are meeting with success with the Rents-Sandley co.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Names will be furnished on application. The names of performers with combinations are not published in this list.

ADAMS, MARIELE-Colonial, N. Y., 25-30.

Addison and Livingston-Bijou, Green Bay, Wis., 25-30.

Adella, Le-Jeffers, Saginaw, Mich., Sept. 25-30.

Adler, Flo-G. O. H., Indianapolis, 25-30.

Agnew Family-Temple, Detroit, 25-30.

Alban, Charles and Joe-Sheedy's, Fall River, Mass., 25-30.

Alaon's Mexican Trio-Fond du Lac, Wis., 25-30.

Alburtus and Miller-Hippodrome, Huddersfield, Eng., 25-30.

Alburtus, Grand, Halifax, Oct. 2-7.

Alburtus, Mr. and Mrs. J. C. H., Los Angeles, 17-30.

Allison, Sir-Keith's, Cleveland, 25-30.

Althos Twine-Keith's, Boston, 25-30.

American Beauties, Four-Keeney's, Bklyn., 25-30.

American Comedy Four-Arcade, Toledo, O., 24-30.

Armstrong and Kelly-Louisville, 25-30.

Anger and Hanley-4th and Arch, Phila., 25-30.

ASHTON, MARGARET-Pavilion, London, Eng., 4-30.

Artie Boys-Keith's, Phila., 25-30.

Austin, Richard-Hippodrome, Brighton, Eng., 25-30.

Avalon, Musical-Columbia, Cincinnati, 25-30.

Avalon, Acrobatic-Arcade, Toledo, O., 24-30.

Axtell and Howard-Family, Shamokin, Pa., 25-30.

Bachus, Musical-Columbia, 25-30.

Baker, Pete-Chase's, Wash., 25-30.

Barnes, Stuart-Victoria, N. Y., 25-30.

Barnes and Washburn-Bijou, Lansing, Mich., 25-30.

Barnes's Doga-Keith's, Phila., 25-30.

Bartlett, James and John-Fall River, Mass., 25-30.

Barrett Sisters-Columbia, Cincinnati, 25-30.

Barrows and Lancaster-Poll's, Bridgeport, Conn., 25-30.

Barry and Halvers-Olympic, Phila., 25-30.

Barry, Katie-Alhambra, N. Y., 25-30.

Bartlett, Mr. and Mrs. Henry-Pastor's, N. Y., 25-30.

Bartlett, Musical-Columbia, 25-30.

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Coleman, Al-Keith's, N. Y., 25-30.

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Mathews, Eos—Olympic, Chgo. 25-30.
 Mathews, Juggling—Foster's, N. Y. 25-30.
 Matson, The—A. and S. Boston, 18-30.
 Maxsmith Duo—Atlantic Garden, N. Y. 25-30.
 Manna and Manna—Columbia, N. Y. 25-30.
 Mears, The—Hippodrome, Brighton, 25-30.
 Mehan's Duo—Keeney's, Bklyn. 25-30.
 Melville and Nelson—Victoria, N. Y. 25-30.
MEMEDITH SISTERS—Empire Palace, Johannisburgh, S. A. 4-Oct. 18, Threlk. Cape Town, 18-Nov. 4.
 Merlan's Duo—Alhambra, N. Y. 25-30.
 Merritt, Raymond—Gen. Lynn, Mass. 25-30.
 Messenger Boys' Trio—Orpheum, Kansas City, 25-30.
 Mignani Family—Auditorium, Lynn, Mass. 25-30.
 Milla, La Petite—Cook's, Rochester, N. Y. 25-30.
 Miles and Nitrau—Poll's, Springfield, Mass. 25-30.
 Miles and Raymond—Family, Lancaster, Pa. 25-30.
 Military Octette and Girl with the Baton—Keith's, Boston, 25-30, Park, Worcester, Mass. Oct. 2-7.
 Millman Trio—Orpheum, Denver, 24-30.
 Mills and Morris—Keith's, Prov. 25-30.
 Mitchell and Cain—Proctor's 58th St., 25-30.
 Mitchell, Dancin'—Poll's, New Haven, Conn. 25-30.
 Mohr, Thomas J.—Family, Lancaster, Pa. 25-30.
 Monroe, George—Keith's, Phila. 25-30.
 Monroe, Mack and Lawrence—Pastor's, N. Y. 25-30.
 Amphion, Bklyn. Oct. 2-7.
 Montreux—Cook's, Rochester, N. Y. 25-30.
 Mooney and Holbert—Cook's, Rochester, N. Y. 25-30.
 Morse, Ben—9th and Arch, Phila. 25-30.
 Morton, Dorothy—H. and S. N. Y. 25-30.
 Morton, Phil—O. H. Halifax, N. S. 25-30.
 Mosher, Houghton and Mosher—Olympic, Chgo. 25-30.
MOTTOGRAPH, A. A. Mallory, Danvers, Germany, 1-30, Central, Chemnitz, Oct. 1-31.
 Mowatta, Five—Keith's, Cleveland, 25-30, G. O. H., Pittsburgh, Oct. 2-7.
 Muller and Correll—Shea's, Toronto, 25-30.
 Murphy and Francis—Keith's, Prov. Oct. 2-7.
 Murphy and Magee—Nassau, Bklyn. 25-30, Bijou, Paterson, N. J. Oct. 1-7.
 Murphy and Willard—Trent, Trenton, N. J. 25-30.
 Auditorium, Lynn, Mass. Oct. 2-7.
 Murphy, Mr. and Mrs. Mac, Shee's, Buffalo, 25-30.
MURPHY, W. H. AND BLANCHE NICHOLS
 Victoria, N. Y. 25-30, Keith's, Prov. Oct. 2-7.
 Nelson, John R.—Family, Lancaster, Pa. 25-30.
 Nawn, Tom—Poll's, Springfield, Mass. 25-30.
 Newman and Newman—Keith's, Phila. 25-30.
 Nevaros, Three—Hopkins', Louisville, 25-30.
 Newell and Niblo—Great Barrington, Mass. 25-30.
 Richmond, North Adams, Oct. 2-7.
 Newman, Joseph—Olympic, Chgo. Oct. 2-4.
NIBLO, FRED—Poll's, Springfield, Mass. 25-30.
 Proctor's 23d St., Oct. 2-7.
 Niblo and Bordeaux—Keith's, N. Y. 25-30.
 Nichols Sisters—Chase's, Wash. 25-30, G. O. H., Pittsburgh, Oct. 2-7.
 Nino—G. O. H., Toledo, Ind. 25-30.
 Nobles, Milton and Dolly—Columbia, St. Louis, 25-30.
 Norman, Mary, Colonial, N. Y. Oct. 2-7.
NORTON AND NICHOLSON—Temple, Detroit, 25-30, Keith's, Cleveland, Oct. 2-7.
 Norweth, Jack—Shea's, Buffalo, 25-30.
 Nye, Ned—Reading, Pa. 25-30, Auditorium, Lynn, Mass. Oct. 2-7.
 O'Brien and Buckley—Orpheum, Omaha, 25-30.
 Olan Trio—Proctor's, Albany, N. Y. 25-30.
 Orl, Adele—Purvis—Rockville Fair, Rockville, Can. 25-30.
 Orl Family—Hathaway's, New Bedford, Mass. 25-30.
 O'Rourke and Burnett Trio—Keeney's, Bklyn. 25-30.
 Palmer, Anna—Family, Lancaster, Pa. 25-30.
 Pantier Trio—Temple, Detroit, 25-30.
 Patty Brothers—Orpheum, Omaha, 25-30.
 Paulinette and Pique—Empire, Shepherd's Bush, Eng. 25-30.
 Paulo and Mario—G. O. H., Indianapolis, 25-30.
 Payton and Fox—Keeney's, Bklyn. 25-30.
 Pekin Zouaves—Olympic, Chgo. 25-30.
 Pelot, Fred and Annie—Arcade, Toledo, O. Oct. 1-7.
 Penhock and Trapp—Poll's, Springfield, Mass. 25-30.
 Petching Brothers—Olympic, Chgo. 25-30.
 Phelps, Orren and Millie—Crystal, Kokomo, Ind. 25-30.
 Philbrooks and Reynolds—Howard, Boston, 25-30.
 Pierce and Maudie—G. O. H., Chgo. 25-30, G. O. H., Indianapolis, Oct. 2-7.
 Pirocchia, Four—Keith's, Boston, 25-30, Keith's, Prov. Oct. 2-7.
 Polk and Kollins—Temple, Detroit, 25-30.
 Polk and Treah—H. and S. Bklyn. 25-30.
 Potter and Hartwell—Copenhagen, Denmark, 1-30.
 Amsterdam, Holland, Oct. 1-15, Paris, France, 16-30.
 Powell, Fred—Columbia, St. Louis, 25-30.
 Prell's Duo—Shea's, Toronto, 25-30.
 Pryor, The—Keith's, Phila. 25-30.
 Puck, Two—Proctor's 125th St., 25-30.
 Queen's Fan, The—Orpheum, Kansas City, 25-30.
 Quigley Brothers—Keith's, Cleveland, 25-30.
 Mackie and Hazard—Palace, Camberwell, Eng. 18-30.
 Walham Grand, London, Oct. 2-7, Metropole, London, 9-21.
 Radford and Valentine—Grand, Newcastle, Eng. 25-30.
 Empire, Bristol, Oct. 2-7, Hippodrome, Brighton, 9-14.
 Rado and Bertman—Keith's, Prov. 25-30.
 Raimund and Good—Grand, Marion, Ind. 25-30.
 Grand, Grand Rapids, Mich. Oct. 1-7.
 Randall, Sally—Family, Mahanoy City, Pa. 25-30.
 Rathbun, Flying—Howard, Boston, 25-30.
 Ravenscroft, Charlotte—Family, Shamokin, Pa. 25-30.
 Rawson and June—Gotham, Bklyn. 25-30.
 Raymond and Ticky—Bijou, Marquette, Mich. 25-30.
 Red Raven Cadets—Arcade, Toledo, O. 25-30.
 Red Birds, Six—Maryland, Balto. 25-30.
 Regnelli, The—A. and S. Boston, 18-30.
 Reiter Brothers—G. O. H., Indianapolis, 25-30.
 Reimer, Helen—Keith's, N. Y. 25-30.
 Remington, Mayme—Victoria, N. Y. 25-30.
 Reno and Richards—Poll's, New Haven, Conn. 25-30.
 Renix Brothers—Redwood Falls, Minn. 27-29, Marshall, Oct. 3-4.
 Reynard, Ed F.—Colonial, N. Y. 25-30, Orpheum, Bklyn. Oct. 2-7.
 Rianes, The Four—G. O. H., Indianapolis, Oct. 2-7.
 Rice and Cohen—Proctor's 23d St., 25-30.
 Rice and Prevost—Orpheum, Bklyn. 25-30.
 Rich, Jack and Bertha—Portland, Portland, Me. 25-30.
 Rich, Lulu Potter—Poll's, New Haven, Conn. 25-30.
 Ring, Julie—Empire, Hoboken, N. J. 25-30.
 Rio Brothers—Orpheum, Utica, N. Y. 25-30.
 Ritchie, Adele—Victoria, N. Y. Oct. 2-7.
 Robinson, Ethel—Columbia, Cincinnati, 25-30, Hopkins', Louisville, Oct. 2-7.
 Rooney and Bent—Columbia, Cincinnati, 25-30.
 Rosaire and Doretto—G. O. H., Pittsburgh, Oct. 2-7.
 Rosires, The—Dominion, Winnipeg, Can. 25-30.
 Row and Foster—H. and S. Bklyn. 25-30.
 Row and Lewis—Berlin, Germany, Aug. 21—indefinite.
 Ruge, Fred D.—Hopkins', Louisville, 24-30, Hopkins', Memphis, Oct. 1-7.
 Runaway Widows, Seven—Arcade, Toledo, O. Oct. 2-7.
 Russell and Dunbar—Crystal, Sioux City, Ia. 24-30.
 Crystal, Sioux Falls, S. D. Oct. 1-7.
 Russell, Bijou—Palace, Sunderland, Eng. 25-30, Oxford, Middlesboro, Oct. 2-7, Argyre, Birkenhead, 9-14.
 Russell, Lillian—Proctor's 23d St., Oct. 2-7.
 Russell, May—9th and Arch, Phila. 25-30.
 Russell, Phil and Carrie—Unique, Eau Claire, Wis. 25-30.
RYAN, THOMAS J. AND MARY RICHFIELD—Orpheum, Bklyn. 25-30, Alhambra, N. Y. Oct. 2-7.
SABEL, JOSEPHINE—Rauscher's, Vienna, 18-Oct. 16.
 Salerno—Keith's, Phila. 25-30.
 Saline and Vera—Trent, Trenton, N. J. 18-30.
 Samuels, Maurice—Ben's, Escanaba, Mich. 25-30.
 Sato, O. K.—Shea's, Toronto, 25-30.
 Scanlon, Harry—Lyric, Cleveland, 18-30.
 Schack Brothers—Fair, Keokuk, Ia. 25-30.
 Scott, Blanche—Chesborough—Keeney's, Bklyn. 18-30.
 Scott and Johnson—Keith's, Prov. 25-30.
 Semon, Charles F.—Orpheum, Bklyn. 25-30.
 Serra, Charles—Maryland, Balto. 25-30.
 Sharp, Blanche—Columbia, St. Louis, 25-30, Haymarket, Chgo. Oct. 2-7.
 Sherman and De Forrest—G. O. H., Harrisburg, Pa. 25-30, Park, Erie, Oct. 2-7.
 Silvana, Alphonse—Chase's, Wash. 25-30.
 Simon and Gardner—Keith's, Prov. 25-30.
 Sims, George—Bennett's, St. Thomas, Can. 25-30.
 Slapshot, Madame—Haymarket, Chgo. 25-30.
 Slater, Master—Crystal, Detroit, 25-30.
 Slater and Williams—Proctor's, Newark, N. J. 25-30.
 Sloan and Walther—Chase's, Wash. Oct. 2-7.
 Smiley and Arthur—H. and S. N. Y. 25-30.
 Smiri and Kessner—Keith's, N. Y. 25-30, Keith's, Phila. Oct. 2-7.
 Smith and Baker—Pastor's, N. Y. 25-30.
 Smith and Campbell—Orpheum, Omaha, 25-30.
 Smith's English Grand Opera—Proctor's 23d St., 25-30.
SNYDER AND BUCKLEY—Proctor's 23d St., 25-30, Proctor's, Newark, N. J. Oct. 2-7.
 Spaulding—Olympic, Chgo. 25-30.
 Spaulding Brothers and Mack—Casto, Fall River, Mass. 25-30.
 Stahl, Rose—Los Angeles, 24-Oct. 1.
 Stanley and Birbeck—Proctor's, Newark, N. J. 25-30.
 Stanley and Brockman—Keith's, Prov. 25-30.
 Stenbrier, Balle—Mohawk, Schenectady, N. Y. 25-30.
 Stevens, Edwin—Keith's, Prov. 25-30.
 Stevens, Kittle—Bijou, Quincy, Ill. 25-30.
 St. Onge Brothers—Empire, Indianapolis, 24-30, Rockingham, Louisville, Oct. 1-7.
 Stroud and Morton—Columbia, St. Louis, 25-30.
 Stroud and Thatcher—Grand, Vancouver, B. C. 25-30.
 Stuart—Proctor's, Albany, N. Y. Oct. 2-7.
 Sullivan and Francis—Bijou, Des Moines, Ia. 25-30.
 Sullivan and Paucelone—Howard, Boston, 25-30.
 Sullivan, Four—Columbia, Cincinnati, 24-30, Bennett's, N. Y. Oct. 2-7.
 Sully and Pique—Olympic, South Bend, Ind. 25-30.

VAUDEVILLE.

JOHN T. KELLY

Permanent Address,
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 Phone, 61-B, Newtown.

MILTON and DOLLY NOBLES

Vaudeville 1905-4.

"A Third Party Movement,"
 and "The Days of '49."

120 First Place, Brooklyn. Phone, 427-L Hamilton.

NEWELL AND NIBLO

One of America's
 REPRESENTATIVE MUSICAL ACTS
 Now booking next season.

OPEN TIME
 Hart's New Theatre, Philadelphia, Pa.
 WEEK OF OCT. 2

WANTED—Big Vaudeville Act. Name lowest salary in first letter. Address JOHN W. HART.
 N. B.—Wanted good Repertoire Companies. Name lowest salary.

SKETCHES for Vaudeville Work

Generally have one or two on hand.
 M. H. LINDEMAN, P. O. Box 344, Brooklyn, N. Y.

Good Vaudeville Sketch for Sale

Just written: Three straight characters (two males, one female.) Funny and original. Orders solicited.
 K. G. DE BONILLA, Playwright,
 41 Washington Sq., New York.

James F. Macdonald

Vaudeville's Artistic Vocalist and Rhapsodist.

Time all filled to June, 1906. Address Per Minton.

KATIE BARRY

SCORING IN VAUDEVILLE. Address Minton.

Sylvester, Jones and Pringle—Orpheum, Omaha, 25-30.
 Talbot and Rogers—Orpheum, New Orleans, 25-30.
 Tanaka, The—Orpheum, Bklyn. 25-30.
 Tanner and Gilbert—Family, Lancaster, Pa. 25-30.
 Tascott—Howard, Boston, 25-30.
 Taylor, Henry—Proctor's, Newark, N. J. 25-30.
 Taylor, Henry—Proctor's, Newark, N. J. 25-30.
 Taylor, Henry—Proctor's, Newark, N. J. 25-30.
 Teed and Lazzell—Empire, Oakland, Cal. 25-30.
 Tenley, Elmer—Keith's, Portland, Me. 25-30.
 Thomas and Payne—Howard, Boston, 25-30.
 Thompson and Vidoor—Keith's, Prov. Oct. 2-7.
 Thompson's Elephants—Proctor's 23d St., 18-30.
 Thorne, Mr. and Mrs. Harry—Doric, Yonkers, N. Y. 25-30.
 Thornton, James—H. and S. N. Y. 25-30.
 Tobins, The—Maryland, Balto. 25-30.
 Topay-Turvy Trio—G. O. H., Grand Rapids, Mich. 25-30.
 Toto—Hathaway's, New Bedford, Mass. 25-30.
 Trans-Atlantic Four—H. and S. N. Y. 25-30.
 Trobe—Columbia, Cincinnati, 25-30.
 Troubadours, Three—Coney Island, Wheeling, W. Va. 24-30.
TRUEDELL, MR. AND MRS. HOWARD
 G. O. H., Youngstown, O. 25-30, G. O. H., Pittsburgh, Oct. 2-7.
 Tunda, Harry—Rockville Fair, Rockville, Can. 26-28.
 Turpen, Ben—Haymarket, Chgo. 25-30.
 Vance, Clarence—Proctor's 23d St., 25-30.
 Vassar Girls, Eight—H. and S. N. Y. 25-30.
 Verris, Signs—Orpheum, Bklyn. 25-30.
 Vermette and Dion—Regent, Salford, Eng. 25-30.
 Village Choir—Proctor's 58th St., 25-30, Keith's, Prov. Oct. 2-7.
 Victor, Eugene—Grand, Hamilton, O. 25-30.
 Vokes, May—Chase's, Wash. 25-30.
 Volpos, The—Star, Atchison, Kan. 25-30.
 Waddell, The—Keith's, N. Y. 25-30.
 Waldon, Max—Keith's, Prov. 25-30, Chase's, Wash. Oct. 2-7.
 Wall, Jimmy—Hopkins', Memphis, 25-30.
 Wall, Lawrence—Lyceum, Minneapolis, 25-30.
 Ward and Curran—H. and S. Bklyn. 25-30.
 Wardell, Minnie—Crystal, Cripple Creek, Col. 25-30.
 Washier Brothers—Lyceum, Minneapolis, 25-30.
 Whinnip, Winnipeg, Can. Oct. 2-14.
 Welch, James and Celia—G. O. H., Grand Rapids, Mich. 25-30.
 Wells, Lew—Orpheum, Kansas City, 25-30.
 West and Van—Columbia, Louisville, 25-30.
 Westcott, Eva—Keith's, Boston, 25-30.
 Weston Sisters—Poll's, Springfield, Mass. 25-30.
 Wheelock's Indian Band—Proctor's, Albany, N. Y. 25-30.
 White, Ed and Bolla—Unique, Winnipeg, Can. 25-30.
 Whitman, Frank—G. O. H., Kansas City, 25-30, G. O. H., St. Louis, Oct. 2-7.
 Whittle, W. E.—Keith's, Boston, 25-30, Moore's, Portland, Me. Oct. 2-7.
 Wilber, The—Crystal, Detroit, 25-30.
 Wilbers, Three—Family, Sioux City, Ia. 25-30.
WILDER, MARSHALL P.—Keith's, Cleveland, 25-30, Temple, Detroit, Oct. 2-7.
 Williams and Mayer—Lyric, Chgo. 25-30.
 Wilson, George—Proctor's, Newark, N. J. 25-30.
 Wilson, George—Proctor's, Newark, N. J. 25-30.
 Wilton Brothers—Orpheum, Kansas City, 25-30.
 Winter, Winona—Alhambra, N. Y. 25-30.
 Wood Brothers—Keeney's, Bklyn. 25-30.
 Wood, Francis—Family, Shamokin, Pa. 25-30.
 Wood and Ray—Keith's, Cleveland, Oct. 2-7.
 Woodford and Maribon—Bijou, Oshkosh, Wis. 25-30.
 Wordette, Estelle—H. and S. N. Y. 25-30.
 World Comedy Four—Poll's, Bridgeport, Conn. 25-30.
 Wormwood's Dogs and Monkeys—G. O. H., Syracuse, N. Y. 25-30.
 Yackley and Russell—G. O. H., Harrisburg, Pa. 25-30, Park, Erie, Oct. 2-7.
 Yarrick, Josef—Doric, Yonkers, N. Y. 25-30.
 Young American Quintette—Proctor's, Newark, N. J. 25-30.
 Young and De Volo—Poll's, New Haven, Conn. 25-30.
 Young, Ollie and Brother—Proctor's 58th St., 25-30.
 Trent, Trenton, N. J. Oct. 2-7.
 Young, Ted—Grand, Tacoma, Wash. 25-30.
 Zamora, Los—Proctor's 23d St., 25-30.
 Zanzica, The—Empire, Hoboken, N. J. 25-30, Amphion, Bklyn. Oct. 2-7.
 Zarrow—Chutes Park, Priano, 17-Oct. 14.
 Zazelle and Vernon—Columbia, Cincinnati, 25-30.
 Zed, Raymond—Crystal, Denver, 25-30.
 Zedra—Family, Scranton, Pa. 25-30.
 Zimmer, John—Keith's, Prov. 25-30.
 Zimmerman, Al and Pearl—Grand, Hamilton, O. 25-30.
 Zimmerman, Willy—Proctor's 58th St., 25-30.
 Ziska and King—Amphion, Bklyn. 25-30.
 Ziska and Ziska—Family, Scranton, Pa. 25-30.
 Zoellers, Three—Shea's, Buffalo, 25-30.

MATTERS OF FACT.

The Atchison Theatre, Atchison, Kan. will play attractive Sunday nights. E. S. Brigham has a number of desirable open Sundays at that house.

Allie Mortlock in future will be known as Adel Mortlock. She is appearing as Freckles in The Gypsy Girl, under W. F. Kough's management.

Oscar Dane is said to be successful on the Pacific Coast with his new version of Dr. Jekyll and Mr. Hyde. Fred Belmont and J. H. Blackwood booked Mr. Dane to play a special matinee engagement in the Belasco Theatre, Los Angeles, Cal. Sept. 26 after which Mr. Dane tours the Wyatt Circuit of houses.

Murray and Mack broke all records here at the Bijou, Birmingham, Ala. Sept. 18, also the records for the Wells Circuit, with 2,358 paid admissions.

Willard Mack is meeting with success as Jack Gar, the comedy lead in My Wife's Family company.

William Nelson Burritt, voice teacher, late of Paris, has opened a studio in Carnegie Hall. Mr. Burritt is the author of "A Process of Vocal Study." He makes a specialty of pronunciation and pronunciation and has many successful pupils in concert, lecture and stage work. Read his advertisement in another column.

VAUDEVILLE.

ONE TREMENDOUS HIT. Last week, Grand Opera House, New York City.
 America's Most Versatile Comedian
James Francis SULLIVAN
 Featured—The Tramp—Me, Him and I Co.
 P. S.—How did I go? Wow—was—whoop! Regards to Pete Swift, The Office Boy—Spare the Grease.

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BUSTER and JINGLES
 Who wants a feature act, next season?
 This week—Keith's, Philadelphia. Next week—Keith's, "On the Square." No kid!

The ONLY BUSTER—long may he Buster,
 And when other Busters Bust,
 May Buster still be Bustering.
 —SAM CURTIS, Teacher.
 "I'm so sorry I fell down."

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Fourth Season's Vaudeville Feature
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THE Bowery Newsboys' Quartette, with Clark's Runaway Girls, tell an interesting story. It seems that while playing Chicago lately they received an invitation to adjourn to a swell restaurant after the show, and as the invitation was signed "ADMIRER," there was naturally some rivalry amongst the boys which one had made the biggest "hit" with the blonde or brunette who was evidently awaiting them.

Behold their surprise when they were presented to an aged couple who had lately celebrated their fiftieth wedding anniversary, who on hearing the great song, "Pal of Mine," by Costello and Nathan, felt that this was the best way they could show the boys their appreciation of a beautiful song artistically rendered. **MORAL**—You can't go wrong with a Feist song.



Charles K. Harris states that on account of the unprecedented demand for the slides of his new ballad, "Would You Care?" he has found it absolutely impossible to fill all orders for the slides of this song up to date, and asks those who have ordered slides to be patient, as the slides will be ready to ship in a very short time.

Of the many notables who are now appearing in vaudeville, there is none more of a favorite than Helena Frederick. She is using a number of the publications of Sol Bloom, including the novelty march song by Penn and Brown, entitled "Goodbye, Dixie Dear."

The manager of Bankers and Brokers writes that "Miss Maloney" is taking four and five scores nightly. It is also a hit in Miss New York, Jr.

John Nestor, "the little man with the big voice," has been engaged as a special feature to sing at the Irish Fair in Madison Square Garden. He will sing "Keep a Little Cozy Corner in Your Heart for Me," "My Yankee Irish Girl," "Starlight," "The Leader of the German Band" and "In Timbuctoo."

The proof of the ever growing popularity of "Would You Care?" and "I'm Trying So Hard To Forget You," by Charles K. Harris, is the increasing demand for professional copies from ballad singers, including James Aldrich Libbey, Della Donald, Marie Welch, Marie Brackman, Marie Laurent, Werden and Gladish, Violet Staley, Allen May, Cherishah Simpson, Miss Bigger, Reeves and Young, Freida Clayton, Miss Leontine, Cook and Sylvia, Kaufman Brothers, Fisher and Clark, Haines and Glesmer, Maybelle Adams, Henry and Bennett, Gilman Sisters, William Herman, Eva Fitzgerald, Jeanette Martell and Aurie Dagwell.

May Melville, Lulu Keegan and Ada Brown continue to use "Keep a Little Cozy Corner in Your Heart for Me" and "My Yankee Irish Girl."

Marie Laurent, soprano, now playing the Keith Circuit, is singing Charles K. Harris' ballad, "Would You Care?"

J. K. Murray and Clara Lane, whose work is as well known to vaudeville patrons, are using with extremely good effect Sol Bloom's publications, including "Carissima," "Cleopatra Slattery" and "Come Back." The last-named song was put on for the first time at the Dewey Theatre, this city, last Sunday night.

Johnnie Carroll has decided to sing "Miss Maloney" and he says it is one of the biggest hits he has ever had in his act.

The Village Choir have taken up "Betty" and "Little Lou," and from reports are very well satisfied with the songs. Both are published by the Continental Music Company.

Over 1,000 congratulatory letters have been received up to date by Mr. Harris in reference to the colored slides for his descriptive love ballad, "I'm Trying So Hard To Forget You."

Lillian Lawson is singing "Andy" in A Bunch of Keys. Published by Nathan Bivins and Company.

Anderson and Goines, colored singing and dancing team at the Howard Athenaeum, Boston, last week, introduced the Rube song, "Hey! Mister Joshua." They introduced some special work in this song that won favor.

Theodore Morse has returned from Chicago, having spent a couple of weeks there in the interests of his many popular compositions.

Maurice Levi writes from Boston that his song, "Game of Love," in Higgleddy Piggledy, is now being whistled, sung and hummed on the

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 34th St., N. Y. (Meyer Cohen, Mgr.)
Vol. II. NEW YORK, Sept. 30, 1905. No. 25

The Reigning Song Hits of the World Are Published by the House of Harris.

At the Gotham Theatre Joe E. Howard, composer and producer, sang his new song, "Central, Give Me Back My Dime," and stopped the show, ten encores being demanded before the enthusiastic audience was satisfied to allow the show to proceed, and then not before the entire audience to a man sang the song, word for word, note for note. This song will undoubtedly be his biggest hit since his famous "Good-bye, My Lady Love."

Katie Barry has at last found a song that suits her better than any song she has ever sung, entitled "The Rag Rag Man," and to hear her sing it is a real treat and worth the price of admission alone. This song is not an English song, as a great many who have heard it supposed it to be, but was written and composed by two American boys and is published by an American house, that of Chas. K. Harris.

LEE OREAN SMITH
Musical Director, Composer, Arranger.
Address care JOB. W. STERN & CO., 34 E. 34th St., N. Y.

streets of Boston, and he is accordingly happy. His new song, "The College Chaparrone," is also gaining popularity.

"The Message of the Moonbeams" will be used in the production of Babes in the Woods. The song is published by the Continental Music Company.

The Tolbert R. Ingram Music Company, of Denver, Col., have a new song success in "Dainty Flo from Idaho," which is being used by many prominent singers.

Lizzie Nulvey, with Gus Hill's Gay New York company, is singing "Andy" and "Dere Ain't Gwine to Be no Rine."

The Noles (Harry and Florence), who created a favorable impression in their new act at the Howard, Boston, last week, featured two of Walter Jacobs' latest numbers. Miss Nole introduced for the first time Allen's new hit, "My Dusky Rose."

Emilee Benner, phenomenal contralto, is featuring "Pal of Mine," by Nathan and Costello. Myrtle Belle La Paloma, vocalist, widely known to Western audiences, writes that she is meeting with success with "Tommy," published by G. W. Setchell.

Anna Palmer is featuring Keep a Little Cozy Corner in Your Heart for Me, "Longing for You" and "My Yankee Irish Girl."

Josephine Kremer is using Nathan and Costello's splendid ballad, "Pal of Mine," with unusual success. She is also singing Feist and Armstrong's new song, "Can't You See I'm Lonely?"

Truly Shattuck, whose work with Little Johnny Jones created so much comment, has entered the ranks of the vaudevillians, playing her initial week at Hammerstein's Victoria Theatre. She is using Goodbye, Dixie Dear, which is published by Sol Bloom. The other numbers of her repertoire are of a classic variety. Libby Arnold Biondell is singing Drislane and Morse's "Keep a Little Cozy Corner in Your Heart for Me."

Welch and Buckner made a hit with the waltz song, "Come Along, Little Girl, Come Along," at Proctor's 125th street house last week, and have decided to keep it in their act.

ENGAGEMENTS.

Ada Sothorn, for A Chinese Concession.

Maurice W. Stewart, with Viola Allen, for the part of the author in The Toast of the Town.

Joseph Alington, for Sherlock Holmes.

Made by the Actors' Society: Albert Andrus, with Andrew Mack; William Callington, with The Woman in the Case; Roy Applegate, with The Shadow Behind the Throne; Madge Olinger, Frank Richter, and Edward Dunsenly, with The Crossing; T. V. Emory and Julia Norton, with The Woman Hater; Charles Lucas and Harbour Lev, with Hearts of Gold; Augustin Wilks, with The Red Samaritan; Al. McLean and E. A. Locke, with Elmer Buffham; Noble Morris, with York State Folks; Reginald Barlow, with The Man with the Hoe; Mort McKim, with Why Women Sin; Hapley Holmes, with Nat Goodwin; Charles H. Britton, with W. N. Lawrence; Harriet Ross, with Puddinhead Wilson; Charles Diddie Pitt, with Franklyn Square Theatre, Worcester, Mass.; Emma Butler and Carra McInnis, with in the Wrong House; Charles Stevens, with James O'Neill, and Frank Opperman, with Arnold Daly.

Frederick Forrest, by Lichter and Company, to play Reverend Chiswick in The Squawman.

Vera Michelana, as prima donna in The School Girl.

Manuel Alexander, by Sullivan, Harris and Woods, for the heavy in The Queen of Convicts.

Richard Bennett, for The Lion and the Mouse.

Alfred Woods and Maud Williamson, for The Marriage of William Ashe.

Robert Milton, stage director for Harrison Grey Fiske's production of Mamma Vanna.

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Only one country, only one flag—
Only one life to lose—
I never boast, I don't mean to brag,
But the Star-spangled Banner I choose.
I would gladly die, to keep her floating high,
May our emblem in the dust ne'er drag,
"Columbia's" the Gem of the Ocean, forever,
Only one country, one flag.
As professional copies are not quite ready, Publishers name will be given a little later. Watch this space.

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Making Up is in my line,
Making Money I've simply got to,
And Making Good is where I shine.

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